DOCUMENT RESUME

ED 368 390 IR 054 970

AUTHOR	Brancolini, Kirstine, Comp.; Provine, Rick E., Comp.
TITLE	Video Collections and Multimedia in ARL Libraries. SPEC Kit 199.
INSTITUTION	Association of Research Libraries, Washington, D.C. Office of Management Services.
REPORT NO	ISSN-0160-3582
PUB DATE	Dec 93
NOTE	146p.
AVAILABLE FROM	Association of Research Libraries, Office of Management Services, 1527 New Hampshire Ave., N.W., Washington, DC 20036.
PUB TYPE	Guides - Non-Classroom Use (055) -- Reports - Research/Technical (143) -- Tests/Evaluation Instruments (160)
EDRS PRICE	MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS	Academic Libraries; Access to Information; Copyrights; Educational Media; *Film Libraries; Films; Higher Education; Hypermedia; Library Associations; *Library Collection Development; *Library Collections; Library Services; Library Surveys; Multimedia Instruction; Questionnaires; Research Libraries; Videotape Cassettes; *Videotape Recordings
IDENTIFIERS	Association of Research Libraries; Library Policy; *Multimedia Materials

ABSTRACT

This document reports the preliminary results of a survey conducted in the spring of 1993 to gather information on the status and use of video collections and multimedia in Association of Research Libraries (ARL) libraries. Results from the survey include: 84 percent of the 73 respondents collect videorecordings; the largest collections are on VHS videocassettes; 87 percent of the libraries with a video collection collect feature films; the majority of the respondents buy videocassettes with public performance rights; and of 66 respondents, 4 percent reported that the library was the only unit on campus involved in multimedia while 61 percent reported that the library and other units are involved in multimedia. The following types of sample documents from the libraries that offer video collection and services to their users are included: copyright policies from 5 libraries; collection development policies from 11 libraries; access policies from 10 libraries; and guides to collections and services from 9 libraries. The survey instrument and a list of 4 selected readings are included. (JLB)

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SPEC

SYSTEMS AND PROCEDURES EXCHANGE CENTER

Kit 199

Video Collections and Multimedia in ARL Libraries

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SYSTEMS AND PROCEDURES EXCHANGE CENTER

Flyer 199

Video Collections and Multimedia in ARL Libraries

December 1993

INTRODUCTION

Since the publication of *Audiovisual Policies in ARL Libraries* (SPEC Kit 162, March 1990), the need for descriptive information about video collections and multimedia services in academic research libraries has become acute. With budget crises affecting most academic libraries, video collections and services may become a target, along with other collections perceived to be for the purpose of instruction rather than research. "Multimedia" is the new buzzword on many university campuses, and libraries are logical locations for multimedia collections and services.

SPEC Kit 199, *Video Collections and Multimedia in ARL Libraries*, reports the preliminary results of a survey of selected ARL libraries conducted by the ARL Office of Management Services in the spring of 1993 and provides sample documents from academic research libraries that offer video collections and services to their users. The purpose of the survey was to assess the current status and scope of video collections and services, including multimedia technology, among the academic library members of the Association of Research Libraries. An OMS Occasional Paper will present further analysis of the survey data, testing a number of research hypotheses.

SURVEY RESULTS

The following results are based on responses from 73 of the 108 academic library members of ARL. Of the 73 respondents, 61 (84%) reported that the library collects videorecordings; 12 (16%) reported that the library does not. Of these 12, 7 reported that another unit on campus collects videorecordings and 3 reported that no other unit collects videorecordings; 2 did not respond to the question.

Size of video collections. Although 84 percent of the respondents collect videorecordings, the size of many of these collections is very low, ranging from 1 to 10,000. The largest collections are on VHS videocassette, with an average size of 2,337 and a median of 1,800. All sixty respondents to the question about formats in the collection reported that they are still collecting VHS videocassettes. Of 61 respondents 46 (75%) are currently purchasing laserdiscs, and 4 plan to begin within the next year. These figures represent a significant increase over the percentage of libraries collecting laserdiscs in 1990 (52%). However, the size of laserdisc collections remains low, ranging from 1 to 1,950, with an average of 158 and a median of 50.

Feature films on film and video. Of the 61 respondents with a video collection, 53 (87%) reported that the library collects feature films; 8 (13%) reported that it does not. Of these 53, 29 (55%) are purchasing feature films on 16mm, 51 (98%) on videocassette, and 33 (65%) on laserdisc. Again, these collections are small given the total number of feature films available on 16mm film, videocassette, and laserdisc. For 16mm collections, the range is 1 to 5,000, with an average of 336 and a median of 60. For video collections (videocassette and laserdisc), the range is 1 to 4,500, with an average of 808 and a median of 530.

Budgeting. The total acquisitions budgets for the libraries responding to the survey ranged from $2,167,379 to $10,215,000, with an average of $4,640,911 and a median of $3,187,222. Thirty-nine of the respondents (64%) reported that the library has a separate fund set aside for acquiring audiovisual materials. For thirty-five of the libraries with an audiovisual materials budget, the size of this allocation ranged from $3,500 to $100,000, with an average of $30,526 and a median of $25,000. Only four libraries reported an actual video budget, separate from the audiovisual fund.

Twenty-seven libraries, with and without a separate audiovisual budget, estimated expenditures for video ranging from $500 to $75,000, with an average of $23,858 and a median of $15,000. However, these data were further analyzed, separating figures for libraries with a separate audiovisual budget from those libraries without a separate audiovisual budget. Nineteen libraries with a separate audiovisual budget, but no specific video budget, estimated expenditures for video ranging from $5,000 to $75,000, with an average of $30,002 and a median of $23,000. Eight libraries without a separate audiovisual budget estimated expenditures for video ranging from $500 to $38,015, with an average of $9,266 and a median of $2,750.

Thirty-three respondents (54%) reported using other funds or sources of support for the acquisition of videorecordings, with all of them reporting that they rely on gifts or donations. Thirty respondents estimated expenditures from these sources in 1991/92, ranging from $150 to $34,420, with an average of $8,941 and a median of $5,000.

Staffing. Of sixty respondents, 35 libraries (58%) have one or more media or video librarians; twenty-five libraries (42%) do not. The most frequent job-related activities reported by these librarians were: select videorecordings (97%); promote use of the video collection to students and faculty (97%); advocate use of audiovisual media campuswide (81%); promote use of the video collection to other librarians (73%); and coordinate video purchases with subject bibliographers (70%).

Forty-six respondents estimated the percentage of videorecordings purchased by the library that were requested by the faculty versus selected by a librarian (either a media librarian or another librarian). The percentage of purchases requested by faculty ranged from 5% to 100%, with an average of 60% and a median of 68%. The percentage of purchases selected independently by a librarian ranged from 10% to 95%, with an average of 44% and a median of 40%. Thirty-nine respondents (65%) reported that a media/video librarian or other librarian has primary responsibility for selecting video for the library.

Copyright. The majority of respondents (32; 54%) reported that the library buys videorecordings with public performance rights and licensed for home use. Only 9 libraries (15%) only buy videorecordings with public performance rights, and 5 libraries (8%) only buy videorecordings licensed for home use. Of 54 respondents, 29 libraries (54%) allow users to watch videorecordings licensed for home use in the library; 7 libraries (13%) do not; and 18 libraries (33%) do so only under certain conditions. This may mean that some libraries allow users to bring home-use videorecordings into the library for viewing, although the library does not purchase such videorecordings. Interpretations of copyright law may result in varying practices and policies among libraries.

Multimedia Collections. Of 66 respondents, 3 (4%) reported that the library is the only unit currently involved in multimedia at the university; 23 (35%) reported that another unit outside the library is the only unit currently involved in multimedia; and 40 (61%) reported that both the library and other units are currently involved in multimedia. Only 24 libraries (35%) reported that they are offering multimedia products or services to users or staff, but many more anticipate offering them within the next year. Of 65 respondents, 15 (23%) do not anticipate involvement in multimedia; 43 (66%) anticipate offering playback of off-the-shelf multimedia products; 22 (34%) anticipate the generation of digital resources; and 25 (38%) anticipate providing authoring. Fifty-six respondents reported that they currently or anticipate offering products or services to the following: 38 (68%) staff; 44 (79%) walk-in access to students or other users; and 43 (77%) faculty access for research or instruction.

The successful delivery of multimedia products and services requires personnel support. The 41 respondents who reported that the library either currently offers multimedia support or anticipate doing so within the next year designated the following multimedia personnel: 29 (71%), librarian; 27 (66%), computer personnel or technical support; 3 (7%), television producers; 10 (24%), instructional developers.

Libraries with audiovisual collections appear to be apprehensive about allowing videorecording and sound recordings to be used as source material for multimedia computing applications. Of 32 respondents, only 3 (10%) reported that the library allows this use of their videorecordings; 18 (56%) reported that they will with some restrictions; and 11 (34%) reported that they do not allow this use of their videorecordings. The overwhelming concern is copyright (26; 81%). The situation is similar for sound recordings. Of 30 respondents, 5 (17%) allow their sound recordings to be used for multimedia applications; 20 (67%) with some restrictions; and 5 (17%) reported that they do not allow this use of their sound recordings. Again, 24 (80%) reported copyright concerns over multimedia use of their sound recordings.

ISSUES AND TRENDS

Feature films are among the fastest growing and heavily used segments of the academic library film and video collections. In addition to traditional film studies programs, faculty in a variety of disciplines will continue to use feature film on video to teach everything from sociology to structural violence. As this use increases, libraries should not be forced to rely on departmental collections or video rental stores.

Libraries will need to be prepared to play a major role in providing access to multimedia products and facilitating use of multimedia classroom presentation technologies. As instructional support and trends toward distance learning and the "classroom of the future" become more prevalent, ARL libraries will find themselves more actively planning for or involved in multimedia activity. Libraries that have been most involved with video and other audiovisual formats in the past will be best equipped to move into multimedia. Overcoming the obstacles presented by copyright law and licensing restrictions is a key factor to fully utilize these collections for multimedia and accompanying technologies.

As video and computer technologies converge, multimedia projects and initiatives are bringing about new working relationships between academic research libraries and university computing centers. Such collaboration between personnel from both units will continue to multiply, resulting in better communication between units and increased productivity.

This kit and flyer were compiled by Kristine Brancolini, Head of Media Services, Indiana University Library, and Rick E. Provine, Media Librarian, University of Virginia Libraries, and was prepared as part of the OMS Collaborative Research/Writing Program.

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Video Collections and Multimedia in ARL Libraries

A SPEC Kit compiled by

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December 1993

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SPEC Kits are published by the
Association of Research Libraries
Office of Management Services
21 Dupont Circle, NW
Washington, DC 20036
(202)296-8656
FAX (202)872-0884

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ISSN #0160 3582

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SYSTEMS AND PROCEDURES EXCHANGE CENTER

Kit 199

Video Collections and Multimedia in ARL Libraries

December 1993

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SURVEY RESULTS

ASSOCIATION OF RESEARCH LIBRARIES
OFFICE OF MANAGEMENT SERVICES
21 Dupont Circle, Washington, D.C. 20036
202 296 8656 FAX 202 872 0884

TO: SPEC Liaisons
FROM: C. Brigid Welch, ARL Program Officer for Information Services
Kristine Brancolini, Indiana University and Rick Provine, University of Virginia
DATE: 6 April 1993
SUBJ: SPEC Survey and Call for Documents on **VIDEO COLLECTIONS AND MULTIMEDIA IN ARL LIBRARIES**

NOTE: **Please complete this questionnaire, even if your library does not collect videorecordings or has no involvement in multimedia.**

This SPEC survey seeks to gather information on the status and use of video collections and multimedia in ARL libraries. It is designed to capture background information on the currency, content, and use of these collections and media. An OMS Occasional Paper featuring the responses will be available in late 1993.

We are interested in the collections of videorecordings supported by the library's budget. Do not include information for subject-specific collections supported by school or departmental budgets, rather than the library budget. Do not include information for archival collections. We recognize that many ARL libraries have substantial 16mm film collections. Although we ask a few questions about 16mm film, the focus of this survey is video and multimedia. **Please restrict your responses to video unless the question specifically asks for 16mm film information.**

Please return your completed questionnaire and accompanying documents by May 15, 1993 to: Kristine Brancolini, Head, Media & Reserve Services, Main Library W101A, Indiana University, Bloomington, IN 47405. You may also fax responses to Kristine at 812/855-8229. If you have questions, please feel free to contact by telephone or electronic mail Kristine (812/855-1652; brancoli@ucs.indiana.edu) or Rick Provine (804/924-7409; rep3s@virginia.edu).

SPEC SURVEY–VIDEO COLLECTIONS AND MULTIMEDIA IN ARL LIBRARIES

Name: ______________________ Title: ______________________

Library: ______________________ Telephone: ____________ Email: ____________

Please provide the name of the **best** person to contact for follow-up information on multimedia issues in your library

Name: ______________________ Title: ______________________

Telephone: ______________________ Email: ______________________

Directions: All figures requested are for **fiscal year 1991/92**. If you supply figures from another time period, please indicate that time period.

From the 1991/92 ARL Statistics, please supply the following figures: Total campus enrollment (in FTE) ____________

Total size of library collection ____________ Total acquisitions budget $ ____________

VIDEO COLLECTIONS

1. Does your library collect videorecordings? Yes ____ No ____

2. Does another unit on campus, other than the library, collect videorecordings? Yes ____ **please describe:** No ____

If your library does not collect videorecordings, please turn to page 10 to complete the multimedia section of the survey.

VIDEO COLLECTIONS AND MULTIMEDIA IN ARL LIBRARIES

Survey Results

Directions: All figures requested are for **fiscal year 1991/92**. If you supply figures from another time period, please indicate that time period.

From the 1991/92 ARL Statistics, please supply the following figures:
(73 responses for these three questions)

Total campus enrollment (in FTE) ____________
LOW - 4279 HIGH - 56,724 AVG - 24,123 MEDIAN - 23,879

Total size of library collection ____________
LOW - 1,445,957 HIGH - 9,173,981 AVG - 2,873,109 MEDIAN - 2,199,824

Total acquisitions budget $ ____________
LOW - 2,167,349 HIGH - 10,215,000 AVG - 4,640,911 MEDIAN - 3,187,222

NOTE: For the question above, the actual figures used from the 1991/92 ARL Statistics were total expenditures, not total acquisitions budget.

VIDEO COLLECTIONS

1. Does your library collect videorecordings?
(73 responses)

Yes 61 (84%) No 12 (16%)

2. Does another unit on campus, other than the library, collect videorecordings?
(70 responses)

Yes 56 (80%) If **yes**, please describe below:

No 14 (20%)

If your library does not collect videorecordings, please turn to page 12 to complete the multimedia section of the survey.

3. Does another administrative unit on campus operate a film/video rental collection?
(61 responses)

Yes 15 (25%) Please describe:

No 46 (75%)

4. Does your library operate a film/video rental collection?
(61 responses)

Yes 11 (18%) Please describe:

No 50 (82%)

FILM/VIDEO COLLECTION

5. Please give the total number of pieces in your library's film/video collection:

Number of 16mm films: ________
(42 responses)
LOW - 4 HIGH - 10,305 AVG - 1,717 MEDIAN - 575

Number of videocassettes:
________ Beta
(12 responses)
LOW - 1 HIGH - 3,306 AVG - 505 MEDIAN - 143

________ VHS
(57 responses)
LOW - 3 HIGH - 10,000 AVG - 2,337 MEDIAN - 1,800

________ 3/4"
(35 responses)
LOW - 5 HIGH - 1,447 AVG - 472 MEDIAN - 340

Number of video laserdiscs (not necessary to specify CLV or CAV):
(48 responses)
LOW - 1 HIGH - 1,950 AVG - 158 MEDIAN - 50

________	Level I	Simple playback of stored images (still or moving), for example, feature films, museum archival discs
________	Level II	Videodisc player-controlled interactivity
________	Level III	Microcomputer-controlled interactivity

6. Please indicate the formats in your collection or planned within one year:

	Never purchased	No longer purchase	Currently purchasing	Plan to begin within a year	Gifts only
(60 responses) Beta	37	19	0	0	3
(60 responses) VHS	0	0	60	0	0
(59 responses) 3/4"	9	28	16	0	5
(52 responses) Multistandard VHS (PAL and/or SECAM)	23	4	17	4	3
(61 responses) Laserdiscs	9	1	46	4	1
(57 responses) 16mm films	14	15	19	0	9

7. Does your library have a separate **written** collection development or selection policy for audiovisual materials?
(60 responses)

Yes 20 (33%) No 40 (66%)

If your library has a written policy, please enclose it.

FEATURE FILMS ON FILM AND VIDEO

8. Feature film formats:

16mm film Yes 29 (55%) No 24 (45%) (53 responses)

Videocassette Yes 51 (98%) No 1 (2%) (52 responses

Laserdisc Yes 33 (65%) No 18 (35%) (51 responses)

The library does not buy feature films on any film/video format 8 (13% of 61 responses)

If your library does not buy feature films, please go to question 14.

9. Total number of feature films on **16mm film**: ______________ (pieces)
(26 responses)
LOW - 1 HIGH - 5000 AVG - 336 MEDIAN - 60

10. Total number of feature films on **video** (all formats: ______________ (pieces)
(45 responses)
LOW - 1 HIGH - 4500 AVG - 808 MEDIAN - 530

11. Do you prefer to purchase feature films on one of these formats?
(51 responses; four respondents indicated more than one preference, depending on viewing circumstances)

16mm film __0__ (0%)

Videocassette __31__ (61%)

Laserdisc __12__ (24%)

No preference __12__ (24%)

12. Do your users prefer to use feature films on one of these formats?
(50 responses; one respondent indicated more than one preference)

16mm film __0__ (0%)

Videocassette __22__ (44%)

Laserdisc __5__ (10%)

No preference __4__ (8%)

Preferences vary from user to user. __19__ (38%)

13. Does your library have a separate **written** collection development or selection policy for **feature films** on film/video?
(50 responses)

Yes __3__ (6%) No __47__ (94%)

If your library has a written policy, please enclose it.

CIRCULATION

14. What is your circulation policy for **videorecordings**? (Check all that apply.)
(61 responses)

20 Students may borrow for viewing outside the library. (33%)

43 Faculty may borrow for viewing outside the library. (70%)

21 Any university staff member may borrow for viewing outside the library. (34%)

52 Faculty may borrow to use in the classroom. (85%)

40 Students may borrow to use in the classroom (presentations). (66%)

10 Community residents/non-students may borrow for viewing outside the library. (16%)

14 All videorecordings must be viewed in the library. (23%)

15. Does your library have a **written** circulation policy for videorecordings?
(59 responses)

Yes 27 (46%) No 32 (54%)

If your library has a written policy, please enclose it.

CATALOGING

16. Are the library's videorecordings included in your library's online catalog?
(61 responses)

Completely 43 (70%)

No 4 (7%)

Partially 14 (23%)

Please describe:

17. If videorecordings are not included in your online catalog, what access do you provided to your video collection? (Check all that apply)
(12 responses)

8 By title (66%)

1 By author (8%)

2 By keyword (17%)

6 By subject (5%)

4 Other; (33%) please describe:

18. Is your library's video collection Library of Congress or Dewey classified?
(59 responses)

Yes 25 (42%)

No 34 (58%) Please specify how it is organized (e.g., accession number, alphabetical):

BUDGETING

19. Does your library have a separate fund set aside for acquiring audiovisual materials?
(61 responses)

Yes 39 (64%)

No 22 (36%)

Size of audiovisual budget: $ ____________
(35 responses)
LOW - $3,500 HIGH - $100,000 AVG - $30,526 MEDIAN - $25,000

20. Does your library have a separate fund within the audiovisual fund set aside for purchasing **videorecordings**?
(61 responses)

Yes 4 (7%)

Size of video budget: 1991/92 $ ____ (4 responses)
LOW - $12,500 HIGH - $44,000 AVG - $27,625 MEDIAN - $27,000

1992/93 $ _____ (4 responses)
LOW - $12,500 HIGH - $48,100 AVG - $29,738 MEDIAN - $29,175

No 35 (57%) Not applicable 22 (36%)

If there is no separate acquisitions budget for video, please estimate total expenditures for videorecordings in 1991/92: $ ____________
(27 responses)

LOW - $500 HIGH - $75,000 AVG - $23,858 MEDIAN - $15,000

NOTE: This question included responses from both libraries with a separate audiovisual budget, but no video budget, and libraries with no separate audiovisual budget. These data were also analyzed separately.

Libraries with a separate audiovisual budget, but no specific allocation for video:
(19 responses)

LOW - $5,000 HIGH - $75,000 AVG - $30,000 MEDIAN - $23,000

Libraries with no separate audiovisual budget:
(8 responses)

LOW - $500 HIGH - $38,015 AVG - $9,266 MEDIAN - $2,750

21. Does your library have a separate fund within the audiovisual or video fund(s) set aside for purchasing feature films on **video**?
(60 responses)

Yes 1 (2%)

Size of feature film budget: 1991/92 $ 0 1992/93 $ 15,000

No 50 (83%)

Not applicable 9 (15%)

22. Does your library have a separate fund within the audiovisual fund set aside for purchasing **16mm films**?
(16 responses)

Yes 1 (6%) Size of 16mm film budget: 1991/92 $ 23,000 1992/93 $ 24,000

No 6 (38%)

Not applicable 9 (56%)

If there is no separate acquisitions budget for films, please estimate total expenditures for
(8 responses)

16mm films in 1991/92: $ ____________
LOW - $500 HIGH - $9,530 AVG - $3,779 MEDIAN - $3,000

23. Does your library have a separate fund within the audiovisual or video fund(s) set aside for purchasing feature films on **16mm film**?
(60 responses)

Yes 0 (0%) Size of feature film budget: 1991/92 $ ____________ 1992/93 $ ____________

No 45 (75%)

Not applicable 15 (25%)

24. Does your library use any other funds or sources of support for the acquisition of videorecordings?
(61 responses)

Yes 33 (54%) No 28 (46%)

If **yes**, check all means by which you have acquired videorecordings during the past year:

22 (36%) Academic departments and/or schools

14 (23%) Book funds (check only if you have a separate video budget)

15 (25%) Endowments

33 (54%) Gifts or donations

13 (21%) Grants

7 (11%) Other. Please specify: ____________________

How much did your library spend on videorecordings from these other sources of funding during 1991/92? (Please estimate, if necessary) $____________
(30 responses)
LOW - $150 HIGH - $34,420 AVG - $8,941 MEDIAN - $5,000

VIDEO PERSONNEL

25. Does your library have a media or video librarian?
(60 responses)

Yes 35 (58%) Actual job title: ____

No 25 (42%)

If your library has more than one media or video librarian, please list all job titles:

____

If yes, what role does this librarian (or do these librarians, if more than one) play? (Check all that apply.)
(37 responses)

36 (97%) Selects videorecordings

2 (5%) Coordinates a video selection committee

36 (97%) Promotes use of the video collection to faculty/students

30 (81%) Advocates use of audiovisual media campuswide

27 (73%) Promotes use of the video collection to other librarians

26 (70%) Coordinates video purchases with subject bibliographers

13 (35%) Other Please specify: ________________

27. What percentage of the **videorecordings** your library purchased in 1991/92 were requested by faculty? (Please estimate, if necessary)
(53 responses to entire question)

________% Requested by faculty
LOW - 5% HIGH - 100% AVG - 60% MEDIAN - 68%

________% Selected independently by a librarian
LOW - 10% HIGH - 95% AVG - 44% MEDIAN - 40%

7 Not available

28. Who has **primary** responsibility for the selecting video for your library?
(60 responses)

24 (40%) Media/Video Librarian

15 (25%) Other librarian

2 (3%) Selection committee

19 (32%) Other Please specify: ________________

RESOURCE SHARING

29. Does your library lend videorecordings on interlibrary loan?
(60 responses)

Yes 20 (33%) No 40 (66%)

If **not**, please go to question 34.

30. Does your library restrict interlibrary loan of video to particular types of libraries or particular institutions?
(22 responses)

Yes 20 (95%) No 2 (5%)

If yes, please explain: ______

31. Does your library restrict interlibrary loan of video to particular categories of users?
(22 responses)

Yes 13 (65%) No 9 (35%)

If yes, please explain: ______

32. Does your library restrict interlibrary loan of video by type of use?
(21 responses)

Yes 10 (50%) No 11 (50%)

If yes, please explain: ______

33. Do you have a **written** policy for the interlibrary loan of video?
(24 responses)

Yes 7 (29%) No 17 (71%)

If your library has a written policy, please enclose it.

COPYRIGHT

34. Public performance rights:
(Check one)
(59 responses)

9 (15%) This library only buys videorecordings with public performance rights.

5 (8%) This library only buys videorecordings licensed for home use.

32 (54%) This library buys videorecordings with public performance rights and licensed for home use.

13 (22%) I don't know.

35. Do you allow users to watch videorecordings licensed for home use in your library?
(54 responses)

Yes 29 (54%) No 7 (13%)

Under certain conditions 18 (33%) Please specify: ____________________

36. Do you have a **written** policy on the performance of home-use-only videorecordings in your library?
(54 responses)

Yes 8 (15%) No 46 (85%)

If your library has a written policy, please enclose it.

37. Does your library purchase an umbrella license to provide public performance rights for videorecordings of feature films?
(46 responses; 40 feature film collections)

Yes 1 (2%) No 39 (98%)

Library does not buy feature films on video. 6 (13% of 46 total responses)

If yes, from whom do you purchase the umbrella license?

____

What did you pay for the license for 1991/92? $ ________
(1 response)

$1400

MULTIMEDIA COLLECTIONS

For the purposes of this survey, **multimedia** will be defined as "the combination of text, images and sound in a computer-controlled environment." This can encompass digitized information, computer-driven peripherals such as videodisc players, etc.

38. Which units are involved currently in multimedia at your institution? (Check one)
(66 responses)

3 (4%) The library only.

23 (35%) Another unit outside the library only.

40 (61%) Both the library and another outside unit(s).

39. At what stage of multimedia development is your library? (Check one)
(69 responses)

10 (15%) Not involved in multimedia.

21 (30%) Beginning to talk about multimedia in the library.

14 (20%) Planning for multimedia in the library.

24 (35%) Offering multimedia services/products to users/staff.

40. Which of the following does your library currently offer or anticipate offering within the next year?
(Check all that apply)
(65 responses)

15 (23%) Do not anticipate involvement in multimedia.

43 (66%) Playback of off-the-shelf multimedia products such as *Perseus* or Voyager products.

22 (34%) Generation of digital resources. (Digitizing text, sound or visual images)

25 (38%) Provide authoring. (*Toolbook, Hypercard*)

41. What level of user access does your library now offer or anticipate offering within the next year?
(Check all that apply)
(56 responses)

38 (68%) Staff.

44 (79%) Walk-in access to students/users.

43 (77%) Faculty access for research/instruction.

42. Is the library working with other units at your institution to develop or provide multimedia services or equipment?
(66 responses)

Yes 40 (61%) No 26 (39%)

If yes, what other units?

____

____

43. What kind of personnel support for multimedia development do you offer or anticipate offering within the next year? (The following choices need not be full-time allocations to multimedia. Check all that apply)
(65 responses)

29 (71% of 41) Librarian (Title: ________________)

27 (66% of 41) Computer personnel/Technical support

3 (7% of 41) Television producers

10 (24% of 41) Instructional developers

24 (37% of 65 responses) None

44. Do you allow your videorecordings to be used as source material for multimedia computing applications?
(32 responses)

Yes 3 (10%)

Yes, with some restrictions 18 (56%) Please specify: ________________

No 11 (34%)

If No, why not? (Check all that apply)

26 (81% of 32) Copyright.

10 (31% of 32) Circulation/policy restrictions.

3 (9% of 32) Preservation.

8 (25% of 32) Other Please specify: ________________

NOTE: These factors were checked by respondents from libraries that allow use of their video colllection with restrictions and those who do not allow use of their collection for multimedia applications under any circumstances.

45. Do you allow your sound recordings to be used as source material for multimedia computing applications?
(30 responses)

Yes 5 (17%)

Yes, with some restrictions 20 (67%) Please specify:

No 5 (17%)

If **No**, why not? (Check all that apply)

24 (80% of 30) Copyright.

7 (23% of 30) Circulation/policy restrictions.

5 (17% of 30) Preservation.

9 (30% of 30) Other. Please specify:

NOTE: These factors were checked by respondents from libraries that allow use of their sound recording colllection with restrictions and those who do not allow use of their collection for multimedia applications under any circumstances.

46. Do your library have a written policy governing the use of audio and/or video materials for multimedia production?
(64 responses)

Yes 1 (2%) No 63 (98%)

If your library has a written policy, please enclose it.

47. Please provide the name of the **best** person to contact for follow-up information on multimedia issues in your library.

Name ______________________________

Title ______________________________

Tel # ______________________________

E-mail ______________________________

48. Do you have any documentation of multimedia services or facilities at your institution?

Yes ____ No ____

If your library has any documentation, please enclose it.

BEST COPY AVAILABLE

COPYRIGHT POLICIES

University
of
Delaware

THE UNIVERSITY LIBRARY
NEWARK, DELAWARE 19717-5267

UNIVERSITY OF DELAWARE LIBRARY
Media Services Department

COPYRIGHT POLICY

The University of Delaware Library Media Services Department recognizes the importance of the Copyright Law of the United States (Title 17, United States Code).

It is the intention of the Media Services Department to prohibit any willful infringement of the Copyright Law.

The Media Services Department prohibits copying or use of copyrighted material not specifically permitted or exempted by the Copyright Law.

The Media Services Department places the liability for willful infringement upon the person requesting a copy or using the material.

Any use or reproduction of copyrighted materials will be done either with the written permission of the copyright holder or within the bounds of "Fair Use" guidelines provided by the Copyright Act; otherwise, the individual responsible for use or reproduction may be liable for infringing the copyright under existing laws.

NOTICE

Motion picture films, videocassettes, videodiscs, audiotapes and other non-print audiovisual materials are protected by Copyright Law (Title 17, U.S. Code). Unauthorized use or copying may be prohibited by law.

9/92

MEDIA COPYRIGHT POLICIES AND PROCEDURES
UNIVERSITY OF DELAWARE LIBRARY
1992

To insure that use of library's media collection is in compliance with Copyright Law, Title 17, U.S. Code, the Media Services Department follows these policies and procedures:

1. An official Copyright Policy has been created. (copy attached) This Policy is posted at the Media unit public service desk. The intention is to make staff and library users aware that we prohibit any willful infringement of the Copyright Law, such as copying or violation of "Fair Use" guidelines, and that users are liable for any willful infringement.

2. The Media Services Department has acquired an umbrella license from the Motion Picture Licensing Company covering public performance of films and videos in the Media unit viewing carrels. This license is renegotiated and renewed on an annual basis.

3. All acquisition orders for new films and videos include a request for public performance rights.

4. Media unit procedures for use of the films or videos in media unit viewing carrels:

- Sign-in sheet includes a notice stating: " Motion pictures, videos, videodiscs, audiotapes, and other audiovisual materials are protected by Copyright Law, Title 17, U.S. Code. Unauthorized use or copying may be prohibited by law."

- Sign-in sheet includes a notice stating: " This audiovisual material is being viewed in conjunction with a regularly scheduled University of Delaware class."

- Sign-in card for use of videos from outside the collection in Media unit carrels states: "This audiovisual material is being viewed in conjunction with a regularly scheduled University of Delaware class. The user understands that the University of Delaware library will not be responsible or liable for any damages to videotapes played on Media unit equipment."

5. Labels bearing the F.B.I Copyright warning notice are affixed to all videocassette cases.

6. All audiovisual showings in the Media Viewing Room are face-to-face instructional activities in compliance with Fair Use guidelines.

7. Media unit staff are briefed as to their responsibility and liability as regards compliance with Copyright Law.

COPYRIGHT POLICY
Media and Reserve Services
Indiana University Libraries, Bloomington

November, 1993
DRAFT

General Policy for Audiovisual Materials

The Libraries will follow the general policies below for all non-print media except where special circumstances are noted.

1. The Libraries do not duplicate copyrighted audiovisual works nor do we have the right to authorize the duplication of complete works or substantial portions thereof. Permission to duplicate works must be obtained from the copyright holder. The Media librarian can assist users in contacting the copyright holder for this purpose.

2. Limited reproduction of copyrighted audiovisual works may be permissible under the fair use guidelines in the Copyright Law. The Media librarian can assist users in determining whether the copying they wish to do would fall under fair use.

3. The instructor who chooses to duplicate audiovisual works in the Libraries' collections, whole or in part, must assume full liability.

4. The Libraries do not make archival copies of audiovisual materials in our collections. The Copyright Law does not permit making archival copies of any material except computer software without the permission of the copyright holder.

5. If multiple copies of copyrighted materials are needed, they must be purchased.

6. Duplication of materials is allowed only for preservation purposes if unused copies are no longer available at a fair price. Before making such a copy, the librarian will document attempts to locate a new copy.

7. Duplication from one format to another will not be made without the express written permission of the copyright holder. Conversion of a program from another international standard to NTSC (the North American standard) will be done only when it has been determined that the videorecording cannot be acquired in NTSC. After conversion, the original copy of the videorecording will be discarded.

Policy on Personal Copy Reserve Videorecordings

The Libraries will follow the policy outlined below for videorecordings owned by an instructor that are placed on reserve.

1. The Libraries will place on reserve only legal copies of videorecordings. Videorecordings that are not clearly supplied by a distributor will be subject to inquires by the library staff.

2. If a videocassette appears to have been duplicated, the instructor placing the item on reserve must certify that he or she is the copyright holder or that he or she has been granted permission from the copyright holder to make a duplicate (see attached form). In the case of commercially-available programs (for example, a feature film), permission from the copyright holder must be in writing.

3. Programs videotaped off-air or off-satellite may be placed on reserve only during the 45 day review period. After that time, the instructor must purchase a license or a pre-recorded copy of the program for reserve. If a license or a prerecorded copy is not available, the off-air tape will not be placed on reserve. The Media librarian will supply users with a copy of the Off-Air Videotaping Guidelines upon request.

4. The Libraries reserve the right to refuse for reserve any program for which the legality of the recording is in question.

Instructors are encouraged to request that the Media librarian purchase videorecordings not in the Libraries' collections that are needed for classroom instruction. These requests will receive prompt attention and will be filled if the title is in print or available from a used videotape source.

COPYRIGHT STATEMENT
Duplicate Videorecording

The Media and Reserve Services unit in the Main Library accepts for reserve legal videorecordings only. The videorecording you have submitted for reserve appears to be a duplicate rather than a pre-recorded videorecording. In order to place this tape on reserve you must certify the legality of the recording. Please fill out the information below and submit a copy of this form with each duplicate videorecording you place on reserve. This form will be kept on file in Media and Reserve Services while the videorecording is on reserve and returned to you with the videorecording when it is removed from reserve.

Title: ____

___ I hold the copyright on this videorecording.

___ This videorecording is not covered by copyright. Please explain:

____

___ I have received oral or written permission from the copyright holder. (If this a commercially-available videorecording you must supply written permission to duplicate. Please attach a copy of the letter granting you permission.)

Your name: ____________________________ **Department**: ____________________

Signature: ____________________________________ **Date**: ____________

COPYRIGHT

Copyright can be very confusing! If you are confused about whether something is in violation of copyright, please ask full-time staff.

The following guidelines are strictly followed in the Media Center.

1. Feature films will be shown to no more than 2 people sitting together at 1 carrel.
2. Instructors may show feature films to an entire class for instructional purposes only.
3. The instructor needs to be present for the showing, the tape must be a **LEGAL** copy and taped at standard speed.
4. Showings must be given in classrooms (our listening rooms), and be part of the teaching activities of a nonprofit educational institution.
5. Attendance is limited to the instructors, or guest lecturer, and pupils.
6. Copying of all copyrighted material can be done only with written permission from the copyright holder.

M.I.T. Libraries. Videotapes and Copyright.

Acquisition:

The M.I.T. Libraries acquire videotapes directly from academic and commercial producers and distributors and from individual creators/copyright holders. The Libraries will not knowingly acquire videotapes which have been copied without the authorization of the copyright holder.

Locally-produced videotapes--productions of M.I.T. laboratories, students, etc.--will be acquired and processed in accordance with collection development policies for the respective subject areas. Videotapes as part of M.I.T. theses are explained in Specifications for Thesis Preparation distributed by the Institute Archives.

Local Processing:

The copyright notice on all videotapes, both commercially and locally produced, will not be obscured.

Notices will be posted on videorecorders and players to educate and warn users about the existence of the copyright law. The sign will read: 'MANY VIDEOTAPED MATERIALS ARE PROTECTED BY COPYRIGHT. 17 U.S.C. 101. UNAUTHORIZED COPYING MAY BE PROHIBITED BY LAW. VIEWING BY MORE THAN ONE INDIVDUAL AT A TIME CONSTITUTES PUBLIC PERFORMANCE AND MAY NOT OCCUR ON THIS MACHINE.

Circulation:

Commercially produced videotapes are generally acquired for classroom use and are not available for public performance--more than one person at a time. Private performance--individual viewing will be accommodated. Commercially produced videotapes will circulate outside the library at local discretion.

Locally produced videotapes are not subject to the public vs. private performance restrictions unless so stipulated by the copyright holder.

880404

D. H. HILL LIBRARY POLICIES PERTAINING TO THE USE OF COPYRIGHTED VIDEO RECORDINGS

1. Copyrighted video recordings are restricted to use in the Media Center or in campus classrooms by teaching faculty.
2. Copies of video recordings licensed by the copyright proprietor for use in private homes only and not for public display or for library use may be used only for teaching, research, and educational purposes as permitted essentially educational in subject matter is considered education use. Use of programs that were produced for entertainment purposes is considered noneducational use unless the user specifies otherwise.
3. Off-air recordings of broadcast programs may be used in the Media Center for educational purposes in a manner consistent with fair use. The "Guidelines for Off-Air Recording of Broadcast Programming for Educational Purposes" published in House Report No. 97-495, April 29, 1982, and summarized below, offer some assistance in determining appropriate use. Questions should be referred to the University counsel. Off-air recording copied for educational use with the permission of the copyright proprietor are not subject to these guidelines.
    a. An off-air recording, made at the request of an individual teacher, may be retained for 45 days but then must be erased or destroyed immediately.
    b. The teacher can use the recording once in a classroom or similar place devoted to instruction and repeat such use once during the first ten school days of the 45-day period for instructional reinforcement, but for the remainder of the period the recording can only be used for teaching evaluation purposes.
    c. A specific program may be recorded off-air only once for the same teacher.
    d. Additional copies may be made but are subject to the same restrictions applicable to the original recording.
    e. All recordings and copies must include the copyright notice as broadcast.
    f. Programs need not be used in their entirety but must not be altered, combined, or merged with other recorded materials.

POLICY GOVERNING USE OF COPYRIGHTED MEDIA OUTSIDE THE LIBRARY
NORTH CAROLINA STATE UNIVERSITY LIBRARIES

The copyright law permits lending of copyrighted media to patrons for private use.

Except for short-term loans of one to three days to NCSU teaching faculty for the purpose of previewing recordings and slide sets for instructional purposes, and for the showing of recordings for educational use in a classroom or similar place devoted to instruction, recorded media is not loaned for use outside the center. Slightly longer periods to NCSU faculty may be approved on a case-by-case basis. Public performance for non-educational purposes is a violation of copyright. Loan for private home use decreases the availability of the material and student access, and increases the likelihood of damage to the recordings--use in improperly maintained equipment, exposure to damaging weather conditions, and careless handling and storage. Home lending also increases the likelihood of illegal copying. In cases where the Libraries transcribes from a difficult-to-copy-format to an easy-to-copy format, home use changes "fair use" transcribing to unfair use.

SYSTEMS AND PROCEDURES EXCHANGE CENTER

COLLECTION DEVELOPMENT POLICIES

ASSOCIATION OF RESEARCH LIBRARIES OFFICE OF MANAGEMENT SERVICES

WORKING DRAFT

Collection Development Policy

AUDIOVISUAL MEDIA

August, 1991

Purpose

The collection supports present and anticipated teaching needs in all fields of study offered at the University of Delaware. In addition, the collection supports research, continuing education, programmatic, and developmental activities sponsored by the University. The collection is broadly interdisciplinary and serves as a resource for all faculty, undergraduate and graduate students.

Languages

The primary language of acquisition is English. Foreign films with sub-titles are acquired. Materials in other languages are acquired on a selective basis, usually in response to specific curriculum-related requests from University faculty. Media materials designed for laboratory practice for learning a foreign language are not acquired.

Works that are primarily musical in nature are acquired by the Music Department.

Formats

Formats currently collected include: 1/2" VHS videocassettes (both NTSC and PAL standard), 16mm motion pictures, audiocassettes, laser videodiscs, and audiovisual kits (which consist of two or more media items, neither of which predominate).

Formats not currently acquired include: computer software, slides or slide sets, 8mm or Super 8 motion pictures, film loops, filmstrips, photographs, overhead transparencies, realia, games, or models. Videocassettes in 3/4" format are only acquired when the material can not be obtained in 1/2" VHS. Beta format is not acquired. Phonorecords or reel-to-reel audiotapes are not usually acquired. Outdated formats, or formats presenting problems in bibliographic or physical control are not collected.

Publications which contain computer software, audiocassettes, phonorecords or other media are not acquired for the media collection, but may be acquired as part of the collection development process for specific disciplines.

Chronological Guidelines

Emphasis is on collecting currently released materials. Retrospective materials are acquired to replace items which have been lost, worn or damaged.

Geographical Guidelines

Geographic guidelines are not relevant to collection development in Media. All geographic regions are acceptable for acquisition. Efforts are made to order from authorized United States vendors and distributors.

Treatment of Subject

Given the interdisciplinary nature of the media collection, all subject matter is considered for acquisition. Serious consideration is given to those materials which have been favorably reviewed, nominated for awards, highly recommended for college students, or previewed or requested by University faculty. In addition, those materials which are relevant to the University curriculum, provide collection balance, and have interdisciplinary potential are seriously considered.

Circulation and performance of library media materials must conform to any producer's licensing agreements. University Media Services is the University of Delaware's resource for video production. The library uses University Media Services for off-air taping of video acquisitions for which license rights have been secured.

Types of Material

All types of materials which meet media format requirements are eligible for collection. Highest priority is given to materials requested by University faculty as essential to acomplishing major teaching objectives. Types given serious consideration include the following: (1.) film and video documentaries, classic feature films, popular films of lasting interest and potential use as social documents, drama, performing arts, personnel development, and instruction; (2.) audiocasette spoken word, Delawareana, music of anthropological interest, and poets reading their works; (3.) videodisc encyclopedia, museum collections, classic films with commentary, and compilations; (4.) phonorecords are collected only when the materials is not available on compact disk or audiocassette and only when dubbing to audiocassette is permitted.

No recorded books are collected at this time. Videos with a closed caption option for the hearing-impaired are chosen when available.

Unique materials of exceptional quality are archived (and reformatted if unavailable commercially in a supported format) when age or possible damage to the original make it necessary to stop circulation. In all matters connected with the copying of media materials, the library strictly adheres to copyright law as outlined in U.S. Code Title 17, Section 106. (Other library efforts to comply with copyright law include a routine request for Public Performance Rights with each purchase order for media materials. In addition, the library has an Umbrella License Agreement with the Motion Picture Licensing Corporation which is renewed annually.)

Gifts of historically significant materials are accepted for archiving and reformatting for current use. Only lawfully made or purchased films or videos are accepted as gifts.

Reference materials to support the use of media, including directories, handbooks, dictionaries, and indexes are acquired. Major sets and collections of material which significantly supplement existing resources are acquired when funds permit.

Date of Publication

Emphasis is on materials released within the past five years. Media materials are normally acquired without regard to the date of original production, but the most recent releases are usually technically superior. Retrospective materials are acquired when appropriate with no preference as to format. When materials are requested to support specific teaching objectives, the specified version is acquired.

Other Resources

Faculty may place their personal copies of videos, audiocassettes, or phonorecords on reserve in the library's Reserve Room. These materials may be used in the public media area.

Additional media resources are available within the University, though often with restrictions on use. The Art History Department has a major collection of slides. The History Media Center acquires film and video materials and provides in-house production functions relating to oral history and mounting slides and photography sets. The Music Resource Center acquires and maintains music recordings. The Educational Resource Center houses AV materials and collects educational or instructional microcomputer software. Foreign Languages and Literatures maintains a learning lab equipped with microcomputers, software, interactive videodiscs, and videos for foreign language instruction.

Related Policy Statements

Policy statements for all subject disciplines are potentially related to the acquisition of media.

Levels of Collecting Intensity by Subject Subdivision

No effort is made to collect all media materials available in support of any discipline or University program. To the extent resources permit, the collection will acquire all materials requested by faculty which are represented by them to be crucial to the support of their major teaching objectives.

The level of collecting for film studies classes falls between a study level (C.) and a basic level (D.). The extent to which the collection rises above a basic level depends on requests from film studies faculty.

The goals of media collection building include: (1.) acquisition of materials to ensure adequate representation of all disciplines; (2.) anticipation of teaching needs, present and future; (3.) collection of media materials requested for support of University programs; (4.) acquisition of Delawareana, especially materials with University involvement; and (5.) acquisition of materials represented to be essential for faculty or student research.

Duke University

D-R-A-F-T

COLLECTION DEVELOPMENT POLICY

AUDIOVISUAL COLLECTION

I. PROGRAMMATIC INFORMATION

Perkins Library System, in support of the curriculum of Trinity College and the Graduate Programs in Humanities and Social Sciences, recognizes nonprint formats as important and useful media for preservation and communication of educational information and for cultural enrichment. The nonprint collection is primarily 16mm film and video developed at the request of teaching faculty for mediated instruction. The collection serves a variety of faculty and student users with limited use in the community.

II. DESCRIPTION OF MATERIALS COLLECTED

The nonprint collection began in the 1970's although it was 1980 when the Film and Video Program was initiated before serious collection building of 16mm film and video formats began. Initially the film and video collection developed around that program but soon other faculty began using film/video in teaching. By 1990 the collection had grown to support all academic departments and programs within humanities and social sciences. Those making greatest use of the collection are English, History, Romance Studies, Cultural Anthropology, Literature, Women's Studies, Political Science, Area and International Studies, and Sociology.

The largest nonprint collection, film and video formats, is interdisciplinary, international and multicultural in scope with nearly 50% of the collection being foreign films. It strength lies in silent films, classic feature films, foreign feature films, and southern Americana. The documentary collection is particularily strong in southern studies, international and area studies and women's studies. The collection of animated film is in its infancy and needs further development to adequately support animation courses.

Nonprint materials documenting North Caroliniana, Southern Americana and Duke authors as defined by Special Collections Department are collected.

A research level collection of 16mm films and videos documenting southern states since 1945 was established with grant monies in 1990.

Several gift collections have added to the depth of the collection, specifically the films from National Film Board of Canada, audio recordings from Radio Canada International and the video archives of interviewer, Barbaralee Diamonstein.

Audio recordings collected are primarily spoken word since the Music Library maintains a Listening Library.

35mm slides are minimally collected and are documentary in nature. The Art Department maintains a collection of slides to support courses taught in their department.

Nonprint NOT collected falls into the category of insturctional films, i.e. films which explain "how it works," or "how to do it." Filmstrips are NOT collected.

III. COLLECTION MODIFIERS

Level: Emphasis is on material which supports the curriculum.

Subject areas: Materials for all humanities and social science courses of study are purchased with emphasis on film/video to support the Film and Video Studies Program. Materials of intersisciplinary interest are preferred and given priority in selection to insure maximum utilization of expensive materials.

Language: No limitations, although English is primary. Foreign language films with English subtitles are preferred.

Chronological guidelines: No limitations.

Geographical guidelines: No limitations.

Date of production: No limitations. Emphasis is on currently available material although copies of early feature, experimental and documentary nonprint materials are sought from film makers and private collectors.

Duplication policy: Added copies of high use titles are purchased. Generally one copy is reserved for classroom viewing and circulates for room-use-only.

Circulation policy: 16mm films circulate only to faculty with discretionary individual showings for students when viewing is directly related to course work. Selected videos circulate to students faculty, and staff overnight as determined by course relevancy, cost, and replacement availability. Other nonprint materials circulate to all library patrons.

IV. COLLECTION METHODS

The following factors are considered in selecting titles for purchase:

- Funding available
- Curricular relevance
- Effectiveness of presentation
- Interdisciplinary nature
- Quality of technical production

Matching monies are sought from academic departments or programs requesting nonprint material in an effort to extend limited library monies.

Collection tools:
- Flyers and catalogs from distributors
- Review journals and academic journals
- Word-of-mouth recommendations from faculty and their networks and from other U.S. film librarians
- Consultation withindependent film makers and film distributors

V. RELATED COLLECTIONS AND COOPERATIVEARRANGEMENTS

Duke University Campus
Where specialized resources already exist on campus, the Media Department generally will not duplicate them.

The Learning Center maintains facilities and resources for the study and teaching of foreign languages including videos and audio materials.

Special Collections Department in Perkins Library acquires audio and video recordings for research use. These normally have the following characteristics:
- They are not available commercially;
- They are original or master recordings; and
- They form an integral part of a larger manuscript collection or other special collection.

The Music Library collects sound recordings and video related to and in support of the Music curriculum.

TRLN Media Roundtable
The Nonprint Department of R.B. House Undergraduate Library at the UNC at Chapel Hill, the Media Department of Hill Library at NCSU, and Perkins Library's Media Department honor a cooperative agreement for collection development and the lending of 16mm films. Video formats are loaned at the discretion of the film librarians.

Other agencies
Arrangements have been made to borrow at no charge video and 16mm films from three other collections listed below. Request for use are made through Perkins' Media Department.

Audiovisual Services Branch, State Library of North Carolina,
N. C. Department of Cultural Services.

Roger G. Whitley Health Education Film Center, N.C. Department of Environment, Health and Natural Resources

Learning Resource Center, N.C. Justice Academy

Drafted by Jane S. Agee, August 17, 1987
Revised, 4/19/91, 4/18/92, 7/12/94

TRIANGLE RESEARCH LIBRARIES NETWORK

MEDIA ROUNDTABLE

RECIPROCAL BORROWING AND COLLECTION DEVELOPMENT

POLICIES AND PROCEDURES

DUKE UNIVERSITY
NORTH CAROLINA STATE UNIVERSITY
UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL

The Nonprint Collections at the three Triangle Research Libraries are interdisciplinary collections to support the curriculum of the respective campus. Materials are generally purchased as a result of faculty request, although individual bibliographers occasionally fill in gaps within the collections.

DUKE UNIVERSITY'S Media Department had its beginnings in response to the film studies program. Today the strengths of the feature film collection are in early cinema, classic films, and foreign features. Documentaries and animation are also collected. All films and videos have interdisciplinary uses. Foreign films are collected in the original language with English subtitles when available. Duke also owns substantial holdings of Canadian film and audio materials.

The NORTH CAROLINA STATE UNIVERSITY Media Center collects 16mm films, filmstrips, computer discs, slide-tape programs, audio cassettes and video cassettes. However, the collection is overwhelmingly in 1/2" and 3/4" video cassette formats. These titles have been selected to support the entire University community's instructional needs, but the majority of the programs support undergraduate teaching in the humanities, social sciences, biological sciences, and foreign languages. Documentaries and educational video cassettes are more predominate in the collection than feature films.

The Nonprint Collection at the UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL was established as a joint effort of the Library and the now defunct UNC Media and Support Center. The collection is designed to meet the audio-visual needs of the entire University community. The emphasis of the collection is almost equally split between educational film titles and feature film on video. All films have interdisciplinary uses. Foreign films are collected in the original language with English subtitles.

POLICY

RATIONALE

The cooperative collection development and reciprocal borrowing privileges among the Media Departments of the three research libraries are based upon a long history of cooperative collection development for the purpose of extending individual budgets, thereby providing the three institutions access to a greater number of unique titles. This cooperative policy allows purchase of more faculty requests, makes possible the collective purchase of a greater number of expensive titles, and increases the circulation of seldom used but desirable titles.

TYPES OF MATERIALS FOR RECIPROCAL BORROWING:

1. 16mm film

2. Video formats purchased for cooperative use

3. Video formats at discretion of home institution

CRITERIA FOR COOPERATIVE PURCHASE:

1. Educational or curriculum related materials that would not receive sufficient use on any one campus to justify purchase.

2. Multiple requests for a unique title.

3. Expensive titles costing over $500.00.

PROCEDURE

USE OF MATERIALS:

1. Materials borrowed are for on-campus use only in classrooms or the nonprint/media department.

2. Reservations will be made through the respective nonprint department.

3. Reservations are on a first-come, first-serve basis. Some titles will not be available due to heavy demand at the home institution.

4. Length of loan is one week.

5. The borrowing institution is responsible for replacing film or video lost, stolen, or severely damaged at the current market price of that particular title.

PURCHASE OF MATERIALS

1. Each institution will earmark $2,000.00 for purchase of film/video materials for cooperative use. Titles purchased with these monies will be jointly selected at the bimonthly meetings of the media librarians.

2. Nonprint librarians will be responsible of apprising each other of any request and/or orders for titles over $500.00 and the receipt of such materials.

Jane Snyder Agee
10-15-91

Wong Audiovisual Center
Collection Development Policy

I. PROGRAM INFORMATION

a. Purpose of Audiovisual Collection

To provide a collection of audiovisual resources in a variety of formats in all fields (science, the humanities, and the social sciences) to support curriculum requirements and research needs at all university academic levels. Emphasis is given to the acquisition of materials which support instructional objectives. But instructional materials which meet only the narrow objectives of one course are usually excluded.

To provide a reserve media collection for items requested by faculty.

To complement University programs such as the Learning Assistance Center with materials on basic skills instruction, career guidance and college and university guidance materials.

To make available a video collection of feature films of educational, cultural and artistic value. Feature films are used heavily by numerous departments for classroom showings, reserve and recommended viewing.

Popular feature films are excluded except when requested by faculty for courses or for research.

The media collection is not evenly divided among subject areas. Not all subjects are equally suited for video or audio presentation, nor are all subject areas equally represented in the audiovisual market. Present areas of strength include the graphics and performing arts and ethnographic studies. Nearly every discipline, however, has educational materials available in media formats.

The audiotape collection should include foreign language instruction tapes for all major languages. (Only students enrolled in language courses have access to language lab facilities.) Recorded books are excluded. For poetry, an author reading his/her own work is preferred.

b. Other Resources

The Audiovisual Center is the main collection of media on campus. Very few AV materials are owned by departmental libraries. The high cost of some videotapes often makes their aquisition by departments and faculty prohibitive. Exception: The Medical School, the School of Nursing, and the Dental Hygiene Program take care of most of their own AV needs. The music department has turned over its collection of phonodiscs to the AV Center.

II. COORDINATION OF COLLECTING RESPONSIBILITIES

Most AV purchases are initiated by faculty request. Primary responsibility for collection development is held by the AV Librarian. All orders are reviewed by the Head of Sinclair Library. When faculty request expensive videotapes other faculty and/or library subject specialists are consulted. In general, other library selectors are involved in the selection of media as much as possible. Because the same videotape titles can vary widely in cost all video orders should be reviewed by the AV Librarian.

Music related audiovisual materials are selected by the music selector.

III. DESCRIPTION

a. Languages: Primarily English language. Exception: representative foreign language feature films, documentaries from Asia and the Pacific Islands.

b. Chronological parameters: No limitations.

c. Geographical parameters: Emphasis on Western and Asian cultures. An effort is made to collect as comprehensively as possible for Hawaii and the Pacific. The Hawaiian and Pacific Curators select and fund media for their respective areas. A preservation copy of each item is kept in an air- conditioned, dehumidified vault. A use copy is kept in the AV Center. Representative coverage of other parts of the world, e.g. Africa, Middle East, Latin America.

d. Date of publication: Emphasis is on materials currently issued. Retrospective materials are acquired to replace damaged items or to fulfill special requests. Some effort is made to retrospectively acquire classic documentary films of lasting value.

e. Textbooks: Television courses with accompanying materials are selectively purchased.

f. Use by Undergraduates: Undergraduates compose the largest group of users. The majority of classroom showings of films and videos are to undergraduate classes. The largest group of borrowers of media for in-house and home use are undergraduate.

g. Types of material

1. Audio: The preferred format for music is compact disc. Cassette tapes are ordered for spoken material and when music, e.g. Hawaiian or Pacific Island, is available only in this format. Phonodiscs are purchased only when recorded music is not available on compact disc. Phonodiscs are preferred over cassette tapes when music is available only in these two formats.

2. Visual: The preferred format for use copies of moving images is VHS videotape. 16mm films are purchased only when the item is not available in video format or if cinematic quality is critical. Videodiscs (museum collections, classic films with commentary, operas) are very carefully and selectively added to the collection. Kits, slides and filmstrips (except for Hawaiian and Pacific) are almost never purchased.

h. Treatment of subject: No limitations.

IV. SPECIAL CONSIDERATIONS

1. Approval plan relationship: Audiovisual materials are not normally received on approval plan (Exception: some mixed media).

2. Preservation Considerations: The 16mm or 3/4" format is preferred over the VHS format for preservation copies of Hawaiian and Pacific moving images.

V. ADDITIONAL OR SUPPLEMENTAL CONSIDERATIONS

Selection Criteria for Videos

1. Videos used in large classes, several courses or sections and videos of an interdisciplinary nature receive higher priority for AV Center funds. Videos which have a more specialized audience and fewer potential users receive lower priority.

2. Probable useful life.

3. Balance within existing collection/amount of similar material in collection.

4. Relation to University's areas of excellence.

5. Purchase price.

6. Availability from other local/national sources.

7. Rental more appropriate.

8. Accuracy, currency, appropriateness, technical quality, objectivity, length.

9. Aesthetic/cultural value. (Has the film won awards?)

10. Favorable printed reviews (by content specialists).

11. Known to public, e.g. PBS programs and other documentaries aired on TV..

12. Personal knowledge of title on part of Head of Media Center, Library subject specialist, faculty or students.

13. Subject area not generally included in collection.

14. Expensive videotapes should be previewed by faculty and/or library staff before purchase.

Selection Criteria for Feature Films on Video

1. "Classic Films"

2. Develop diverse collection representing all genres, countries of origin, important social, political and economic themes and influential filmmakers.

3. Films of biographical, sociological, psychological or historical interest (Period Pieces).

4. All films on Hawaii, most, if not all, films on the Pacific Islands.

5. Adaptations of literary classics.

6. The best of American independent cinema.

7. Well developed collection of Asian feature films.

8. Films of ethnic interest, especially Asian American.

9. Titles appearing on "Best" lists and well received by critics; recipients of film awards.

10. Film as art, fine cinemat~~a~~ography, sets, costume, animation, etc.

11. Exceptional acting.

12. Useful for specific purpose, e.g. linguistics use of Big Easy's Cajun dialect.

13. Good films on war and peace issues.

14. Representative collection of experimental film and video art.

15. Focus on specific social problems, e.g., drug abuse, crime, breakdown of the family, alcoholism, environmental issues, immigration, prostitution.

INDIANA UNIVERSITY LIBRARIES
COLLECTION DEVELOPMENT POLICY
Revised November 1993
DRAFT

COLLECTION: Media
LIBRARY: Main Library LIBRARIAN: Kristine Brancolini

Narrative

1. GENERAL OBJECTIVES AND SUBJECT BOUNDARIES: The purpose of the Media collections is to support the instruction and research needs of Indiana Univerity faculty and students. The media collections include materials in four audiovisual formats: audiocassettes, 3/4" (U-matic) videocassettes, 1/2" VHS videocassettes, and laser videodiscs. However, only three of these formats are currently being purchased; the library is no longer purchasing 3/4" videocassettes. Audiocassettes and videocassettes/videodiscs differ in the demand for these formats, their characteristics, and often their cost. Therefore, collection development decisions must frequently consider these media separately.

Media includes collections of spoken word audiocassettes and both educational videorecordings and feature films. Popular feature films, such as one might expect to find in a video rental store, are purchased only upon the request of an instructor to support classroom instruction or for research. Instructional materials, defined as meeting the narrow objectives of one particular course, are excluded. These materials are often an integral part of classroom instruction, analogous to laboratory materials, and should be purchased by the department. The audiocassette collection excludes music.

As the Media collections support most academic programs within the university, they include all subject classifications. However, the collections are not evenly divided among the subject areas. Some subject areas are more frequently represented in the production of video and audio materials and more suitable for video or audio presentation.

2. SCOPE OF COVERAGE: Languages: Video: English and any other language with English subtitles. Foreign language productions without subtitles will not be purchased on the Media fund. However, they may be purchased on other funds and housed with the video collection. Audio: English language materials predominate, but no language is excluded. Chronology: Priority is given to documentary programs produced within the past ten years. Older programs will be purchased only when they are classic titles or when it has been determined that no more recent production offers the save level of coverage--in terms of content or quality. There are no chronological guidelines for the purchase of feature films. Geography: Video: Although the collection includes materials produced throughout the world, most must be obtained through United States distributors due to compatibility problems. Programs must be in the NTSC standard; programs in all othe standards are excluded. Audio: Materials from any country would

be purchased, but materials produced in the United States predominate, due to availability.

3. FORMATS COLLECTED: Inclusions: Videocassettes in the 1/2" VHS format (NTSC); laser videodiscs (CAV and CLV), level I interactivity; audiocassettes. Exclusions: All other audiovisual formats. As spoken word compact discs become more widely available, the collection will be expanded to include this format.

4. RELATED COLLECTION DEVELOPMENT POLICIES: The Cinema colleciton inlcudes videorecordings on film studies and feature films. Because Cinema supports foreign language materials, it has been used to purchase foreign language feature films without subtitles. Videorecordings purchased on the Cinema fund are housed in Media & Reserve Services, along with the other videorecordings.

The Education Library, Journalism Library, School of Library and Information Science Library, and Music Library collect audiovisual materials. However, the videorecordings in the Journalism Library are reserved for use by the Journalism faculty and it is often necessary to duplicate titles in their collection for the use of faculty and students in other disciplines. The Halls of Residence Libraries collection music audiocassettes and videocassettes, primarily for recreational purposes; however, the videocassettes collections include some foreign and classic feature films.

Specialized videorecordings purchased on other subject or area funds are also housed in Media & Reserve Services. The Media fund contributes to the purchase of video materials. "Fund Manager Guidelines to Media Purchases" have been prepared for fund managers who would like to request the purchased of a particular title or to suggest a joint purchase.

5. OTHER RESOURCES: The Film/Video Library of the Center for Media and Teaching Resources houses a large collection of 16mm films and VHS videocassettes on a wide variety of subjects. Although they no longer purchase 16mm films (unless a title is unavailable on video), the majority of the collection is 16mm film. Films and videos are accessible to both students and faculty.

The Black Film Center/Archive, which is part of the department of Afro-American Studies, houses a collection of black films. These films have substantial participation by African-Americans as writers, actors, producers, directors, musicians, and consultants; or depict some aspect of the African-American experience.

The Kinsey Institute for Research in Sex, Gender, and Reproduction has a colleciton of erotic/pornographic films that constitutes a unique resource for research.

6. OVERALL SELECTION CRITERIA: The Media fund manager selects video and audio for purchase from a number of sources: reviews, previews (television broadcasts, film festivals, film markets), and faculty or fund manager request. The fund manager will purchase any faculty or fund manager request that falls within the collection development

policy and for which adequate funds exist. If the fund manager does not purchase the title on the Media fund, she will explore rental sources and other library fund managers who may be willing to purchase the title. Once an item has been determined to fall within the collection parameters, it is evaluated according to the following general criteria:

> Technical quality
> Aesthetic appeal
> Relative cost

Documentaries are further evaluated according to the following specific criteria:

> Accuracy/authoritativeness
> Timeliness of information
> Level of treatment (analytical vs. descriptive)

The Media fund manager makes every effort to assure acquisition of the best audio and video materials available. She relies on critical reviews for most selections. However, the fund manager may request a preview copy from the distributor when: 1) the title has not be reviewed; or 2) the evaluations of two or more reivewers conflict. The fund manager regularly consults the following review sources: The Video Rating Guide for Libraries, The LaserDisc Newsletter, Video Magazine, and AudioFile.

All purchases are subject to approval by the fund manager, who reserves the right to return to a distributor materials that do not meet expectations with regard to content or quality.

7. SPECIFIC SELECTION CRITERIA: FEATURE FILMS: Feature films are purchased on both 1/2" VHS and laserdisc. At this time VHS is the preferred format because most faculty lack access to laserdisc players and most classrooms are not equipped with laserdisc playback equipment. However, laserdiscs are less expensive and offer superior video and audio quality and may become the preferred format as access to equipment improves.

The feature film collection supports courses in Film Studies as well as a variety of other disciplines. Therefore, the collection includes the works of recognized directors and significant individual titles from the perspective of film scholarship. However, it also includes films that may never be recognized for their excellence but they contribute to teaching in other disciplines, such as history, sociology, anthropology, and English. Many foreign films in the collection are used by beginning and advanced language students. The feature film collection reflects these various uses and selections are made for a variety of purposes.

Selection of titles is based on reviews and faculty recommendations. As the collection reflects the research interests of the faculty as well as their instructional needs, some directors and some genres are collected more comprehensively than others. The fund manager gives priority to films being taught in classes; faculty are encouraged to submit their course syllabi to ensure that films being taught are available in the library's collection.

Popular, current release videorecordings of feature films are purchased only upon the recommendation of faculty, with the assurance that they will be used for research and/or instruction.

8. SPECIFIC SELECTION CRITERIA: PERFORMANCES: Videorecordings in the performing arts, including theater, dance, music, and performance art, are evaluated for selection differently from other programs. The Music Library collects videorecordings of operas, so these programs are not usually purchased for the Main Library. However, other musical programs, particularly those outside classical music, are selected from reviews and faculty requests.

Plays

> Playwright
> Critical acclaim of the play
> Reviews of the specific production
> Director of the play
> Multiple performances of the same play (for comparison)
> Adaptation from stage to screen

Dance

> Dancers
> Choreographer
> Adaptation from stage to screen

Music

> Musicians
> Composer
> Significance of the performance
> Significance to the history of music
> Potential for interdisciplinary use

Video art and performance art are purchased only upon the recommendation of faculty.

Media Library
Collection Development Policy
Based on the Media Library Mission Statement

1. The primary focus of the Media Library is upon collecting those items which can be used in instruction at Kent State University.

2. In addition items will be acquired which support the Kent State University student teaching program. These are films and videocassettes which can be used at the secondary and elementary grade levels. Items for secondary grades will be given preference over items for elementary grades.

3. Faculty-requested items will be given preference whenever possible, with the following limitations:
   a. items which can be added to the rental collection will be given preference over items which are restricted to use at Kent State University;
   b. less expensive items may be preferred over more expensive items, depending on the potential number of uses of the items;
   c. funds must be be fairly allocated across departments and within departments, assuming that requests come from many departments;

4. Some funds must be allocated for replacements of lost or damaged items.

5. Some funds must be allocated for duplication of heavily used items.

6. Some funds must be used for acquiring titles which may not have been requested by Kent State University faculty members or staff, but which have the potential for augmenting rental income. These funds will increase the acquisitions ability of the Media Library, making more titles available for Kent State University use than would otherwise be possible.

7. VHS video format is the preferred format, with the following exceptions:
   a. a faculty member has specifically requested that the title be acquired in 16mm. format;
   b. we are replacing or duplicating a 16mm. print;
   c. we are able to take advantage of a special purchase arangement which offers a price break on the purchase of both formats at once, or which gives us duplication rights, etc.

8. The collecting of educational titles will be preferred over feature film titles, except when feature film titles are specifically requested by faculty members for use in face-to-face classroom instruction.

9. When specifically requested by faculty or staff members, items which may be controversial among certain groups may be acquired without concern for a one-for-one balance on all sides of a given issue.

University of Kentucky

AUDIO VISUAL SERVICES COLLECTION DEVELOPMENT POLICY

I. Location of Collection: Media Library, Scott Street Bldg.

II. Agency Fund Code: PIR 193

III. Overall Collecting Level: Elementary - Higher Education

IV. Purpose: Audio Visual Services is organized as a department within the University of Kentucky Libraries, to support the academic goals of -- in priority order -- higher, secondary and elementary education. The primary responsibility of AV Services is to maintain and distribute audiovisual software, and the hardware necessary to view it, to the campus community and to individual users. AV Services has a secondary responsibility as a Regional Media Center, maintaining and renting AV media to other institutes of higher learning, as well as to elementary and secondary schools.

V. General Collection Guidelines:

A. Priorities:

1. Acquisitions will occur in response to University of Kentucky curriculum/academic programs, resulting from faculty requests, faculty preview evaluations, and AV staff knowledge of collection and U.K. needs.

2. Some acquisitions will occur to meet the needs of the rental program which serves the elementary - higher education market off campus. Consideration will only be given to "classic" or "timeless" materials, recent award winners that generate a high demand, or other media deemed appropriate in response to the Kentucky Education Reform Act. In no case will such media be purchased prior to being previewed.

B. Chronological Guidelines: Time periods will not be limited.

C. Production Dates: Currency of production will be a primary factor in the selection process.

D. Geographical Areas: There will be no geographical restrictions for film and video acquisitions.

E. Distribution Sources: Although much AV media is produced in foreign countries, it is distributed through U.S. companies. All media will be obtained through domestic distribution sources.

F. Formats: Acquisitions will primarily be 1/2" VHS video cassettes, with special consideration given to 16mm films, slide-tape presentations and other formats compatible with available AV hardware.

VI. Subject Subdivisions: There will be no limitations as long as curriculum needs are met and media are in the required format.

VII. Statement of Collection Strengths and Weaknesses: Of approximately 3,000 titles, roughly 2,500 are on 16mm film, a format which is more expensive to buy than video, and whose hardware re-requires AV personnel to operate. All acquisitions made since 1987 have been on video cassettes, the format preferred by most AV Services clientele. The only expenditure being made for 16mm is to replace damaged footage in frequently used films. The transition from 16mm to video has not decreased the need to project programs onto external screens for large audiences; therefore, AV Services is faced with the need to reduce its inventory of 16mm projectors and increase its compliment of video projection hardware. Emerging technologies, such as laser discs and interactive video, also represent a need for new AV hardware acquisitions.

VIII. Other Considerations: Audio Visual Services views selection of film and video as an ongoing process which includes removal from the collection those titles which, through dated content, physical condition or disuse, cease to meet the Media Library's high standards of quality. Items deleted from the AV catalog, whose copyrights allow it, i.e., those which have entered the public domain, will be offered to Special Collections and Archives at the University of Kentucky M.I. King Library.

January, 1991
June, 1993 (revised)

New York University

Collection Development Policy Statement: AVERY FISHER CENTER FOR MUSIC AND MEDIA

I. Purpose

The Avery Fisher Center for Music and Media was founded with the purpose of providing access to all forms of communications media: audio, visual, and interactive multimedia. It is the nature of these technologies to be constantly evolving, and this has given rise to a variety of media and formats, each with its own special strengths. Because of the diversity of formats of media, only the major ones will be systematically collected and made available within the academic environment of New York University.

Titles are acquired that emphasize the strengths of the University and/or supplement the special holdings of Bobst Library such as:

- Fales Library: French and Italian screenplays, novels on film, John Canemaker Animation Collection
- Script Collection: screenplays, theater and television scripts
- Tamiment Library: history of the labor unions and radical political movements
- Verdi Archives

II. Scope

A. Included

1. Those subjects which lend themselves especially well to presentation through the use of media, particularly where there is a dearth of materials for study or research in more traditional formats, are given the highest consideration. The relationship of the topic to the format of presentation must also be appropriate.

2. Interdisciplinary productions receive the highest priority.

3. For any given topic, an effort is made to determine how a particular work compares to others on the same subject. In general only the best, or most representative, productions are acquired.

4. The materials acquired must be appropriate for undergraduate or advanced level users.

B. Excluded

1. Material requiring equipment or facilities currently unavailable in the Avery Fisher Center.

2. Works intended exclusively for classroom use and considered inappropriate for use by individuals.

3. Titles that do not meet normally accepted minimum levels of technical quality.

III. Types of Formats

A. Moving Image

1. Scope:

VHS half-inch videocassette is the standard format for the video collection. An exception is made in those instances where the same title is available on laser videodisc. This format is acquired because of its superior durability and flexibility. When a title is only available in 3/4 inch U-matic cassette, it may be acquired if high usage is assured and it is judged to be of unusually high quality or importance. Due to the significantly higher cost for purchase and maintenance, film formats will not be acquired.

2. Focus:

The strengths of the video collection are in the following areas: media (cinema studies, film and television, video art); music and performing arts; journalism and mass communications.

a. Cinema: Primary emphasis is on the most important works of major directors worldwide in both the documentary and narrative forms. The collection will includes a representative sample of works by independent artists, especially those who are NYU graduates. An effort is made to acquire the recorded versions of titles in the Script Collection and the Fales Library's collection of screenplays.

b. Dance: Performances of all styles of dance, both contemporary and historical, are considered. Special attention is directed to those works specifically choreographed for video. Biographical and historical documentaries are also considered.

c. Film and Television: All genres of original video productions are selectively acquired, including documentary, narrative, and video art. In cooperation with the faculty of TSOA's Film and Television Division and Television, the outstanding undergraduate and graduate student productions in both film and video are selected and added to the collection whenever possible. Those works produced as films are transferred to videocassette to facilitate their storage and access.

d. Music: The collection concentrates on those productions in which performance enhances the understanding of music. The categories acquired follow the guidelines of the policy statement for Music. Operatic works and those productions appropriate for the study of ethnomusicology receive special attention.

e. Musical Theater: Performances of musical theater productions are acquired. Works illuminating the dramatic process or that are significant examples of set design, costumes, etc., are also considered.

f. Drama and Performance Studies: Selections represent the broad spectrum of Western and non-Western performance traditions, from theater and dance to ritual and popular entertainment.

g. Journalism and Mass Communications: Works dealing with the news media's coverage of war, peace, and nuclear disarmament issues are emphasized. An effort is made to acquire productions that provide an international perspective on these topics.

Newer areas that are receiving greater current emphasis include: American history; multicultural approaches to history and culture; labor history; sociology; and education.

B. Sound Recordings

1. Scope:

Wherever possible, audio recordings are acquired on compact disk because of its superior fidelity, durability, and programmable features. In other cases, cassettes are acquired. The phonograph record is the least desirable format.

2. Focus:

   a. Music: The selection of muscial recordings is determined according to the priorities indicated in the policy for Music.

   b. Foreign Language Instruction: Foreign language recordings for use in the Language Laboratory are provided by the department giving instruction.

   c. Literature: Readings of poetry and other literary forms are acquired.

   d. History: Recordings of speeches and other newsworthy events are considered as primary source material.

   e. Radio: Examples of dramatic, documentary, and historical radio broadcasts are selectively acquired.

   f. Sound Effects: These will be gradually added to support departments teaching media production.

C. Still Image

1. Scope:

This kind of material is only acquired on laser videodisc. Photographs, posters, filmstrips, slide transparencies and other similar reproductions will not be acquired.

2. Focus:

Although open to all subjects, acquisition of still images is extremely selective.

D. Print Resources

Indexes and directories, especially of a locational nature, are selectively acquired for all the media formats. An effort is made to acquire special mediagraphies in subject areas appropriate to the University's diverse programs. A file of catalogs from dealers and distributors is maintained for all software formats and types of audio-visual equipment. Indexes and directories of media and hardware are selectively acquired.

IV. Future Directions

It is difficult to predict exactly which communications technologies will emerge in the years ahead. However, there are two areas where future expansion is imminent: interactive video workstations and the intra-university transmission of video signals.

The former is an area of tremendous potential for training students in what amounts to an entirely new dynamic of communication. It is a merging of microcomputer and video technology to create programs that are extremely versatile. As soon as one or more interactive video workstations are installed in the AFC, selective acquisition of compatible video and computer software packages will begin. Initially, focus will be on subjects previously identified, e.g. cinema studies and music, but requests for materials outside the focus areas will be considered on a case-by-case basis.

The intra-university transmission of video builds upon existing software strengths and extends its accessibility throughout the University by delivering information beyond the physical limitations of the library directly into classrooms, offices, or even dormitories. The Avery Fisher Center currently provides this service to classrooms, offices, and meeting rooms on a limited basis. As the need grows, it will be necessary to obtain clearances and/or licenses from vendors for all video shown over NYU-NET. This should become part of the acquisition process for most, if not all, video selected for the collection.

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MM 8/27/85 rev 8/86
CE rev 10/91

FONDREN LIBRARY
AUDIOVISUAL COLLECTION
COLLECTION DEVELOPMENT STATEMENT
April 1992

Purpose: To acquire, house and provide access to a collection of educational materials in videocassette, cd-rom, and laser disk format. The audiovisual collection covers a broad range of topics relating to university teaching and research subjects which are supported by the Fondren Library's general Collection Development Policy. This Statement is subject to updates and revisions to reflect changes and advances in audiovisual formats and technology. Materials are intended for on-site use and short-term loan privileges to faculty for classroom use. All titles in the collection are cataloged and represented in LIBRIS.

General Guidelines: The non-print formats covered by this statement are collected, stored and maintained by the Center for Scholarship and Information (CSI) in the basement of Fondren Library. CSI is located in the east side of the basement by Stairway "J", adjacent to the Interlibrary Loan office. CSI's hours are posted outside the entrance of the area and are available on the library's information line.

CSI phone number is 527-8101, ext. 2877.
The direct line is 285-5112.

The Center for Scholarship and Information functions in full compliance with Rice University's Policy, Procedures and Guidelines For Instructional, Research and Library Use of Copyrighted Material (University Policy 303-84). Policies for patron use of CSI computer terminals, viewing carrels and rooms are covered in the CSI policy memo available at the CSI desk. CSI and AV Services support the ALA Freedom to Read and Freedom to View Statements.

Films, videocassettes, laser disks, cd-roms and software are usually purchased to support instruction in Rice University undergraduate and graduate classes. Titles specific to the fields of medicine and law are generally not acquired. Entertainment films and videos, unless used to support classroom instruction, are not purchased but may be accepted as gifts. Archival copies of Rice University produced films and videocassettes are accepted as gifts for preservation and research.

Only videocassettes produced at Rice University or television news reports about Rice University will be dubbed on CSI machinery. Local TV station copyright agreements are kept on file in CSI.

Rental of films, videocassettes and other audiovisual formats is usually handled through the subject department. However, it is not uncommon for CSI and AV Services personnel to help faculty and staff with locating and renting tapes. Please see CSI staff for detailed information and order request forms.

The audiovisual collection staff encourages collection development selectors and faculty to make recommendations for the purchase of materials. The CSI area collects and maintains media reference sources and reviewing aides such as The Video Source Book and The Video Rating Guide. These resources are available for use by staff and faculty. Other selector aides (e.g. Booklist, Library Journal, Choice and The Educational Film Locator) are housed in the Periodical Room and Reference Area on the first floor. Vendor catalogs, contact information, and rental agreements are kept on file in CSI. Also on hand are the media catalogs of the major universities which supply rental/purchase programs to educational institutions.

a. Languages: Most films, videocassettes, laser disks, cd-roms and software are acquired in English. If a laser disk has a bilingual format, English and Spanish are preferred. Foreign language films are purchased with English subtitles or dubbing. These films are also accepted as gifts. It is established practice that the Language Lab in Rayzor Hall acquires films or tapes in foreign languages and media material for language instruction.

b. Chronological Guidelines: No limitations.

c. Date of Publication: Emphasis is on currently released materials. Non-current or retrospective materials are acquired to replace damaged items or to fulfill special requests. Films of exceptional quality will be archived rather than withdrawn when it is necessary to stop regular circulation due to age or damage to the tape or format.

d. Geographical Guidelines: No area is excluded from subject coverage. Most acquired titles and videocassettes are produced in the United States. Due to the high cost, licensing fees and limited licensing agreements that usually accompany foreign media material, foreign films and products are rigorously examined according to the Selection Criteria listed below.

e. Treatment of Subject: Films, videocassettes, laser disks, cd-roms and multi-media software appropriate for use with college and adult level audiences are acquired. Emphasis is given to titles which are of potential interest to more than one discipline. Materials providing broad curricular support are preferred and given priority in selection to insure maximum use of expensive material. The audiovisual budget is not divided by subject area; some subjects are better suited to video and read-only (view-only) format, e.g. drama, art, public affairs, opera and current affairs.

No abridgements, excerpts or promotional films are collected. There are no duplicate purchases, nor purchases of colorized films. Instructional productions on recreational topics or "how to" videocassettes and films are not collected with the exception of "how to" videocassettes or disks on the application of computer software such as software tutorial programs and programs on scientific techniques.

f. Formats: Most materials are acquired in videotape format.

Preferred -- 1/2 inch VHS videocassette, optical laser disk and CD-ROM compatible to Macintosh or IBM computers
Acceptable -- 3/4 inch U-matic videocassette
Unacceptable -- Beta videocassette, 4mm, 8mm, 16mm film, superseded software versions, reel to reel

Sound recordings, microforms, microfiche, compact disks, photographs, records and slides are not collected in CSI and the AV Collection. Some of these formats are covered in the collection development policies of the Alice Pratt Brown Library and the Woodson Research Center.

Computer software is purchased for library and patron use. Emphasis is on practical, "user friendly" programs which will supplement course offerings, patron word-processing and research. All purchases must be approved by the CSI manager and be compatible to the equipment and network available in CSI. (Presently, CSI contains both IBM and Macintosh computers.) Licensing and loading of all software is subject to compliance with the University's copyright policies. Faculty and staff are urged to suggest titles and programs for patron use. The appropriate software manuals are stored and available in CSI.

Occasionally, on-site taping of satellite broadcast television courses is arranged through CSI. Again, all purchase and licensing agreements must be approved and handled by the CSI manager. Acceptable format -- 1/2 inch VHS videocassette only. If the telecourse is to be eventually added to the AV Collection, CSI will purchase the necessary blank tapes.

While most cd-rom databases are selected and purchased through the general library fund, the AV Collection is beginning to acquire cd-roms which accompany specific software packages for multi-media use. Since the technology and subject matter in this field is changing daily, format and subject guidelines are difficult to detail. Selectors and purchasers are encouraged to research current journals, vendor catalogs and reviewing aides. All cd-roms must fulfill the curricular relevance and use criteria.

The selection effort is to purchase the most appropriate format.

Selection Criteria: The following factors are considered in selecting titles and formats for purchase:

- Funding available
- Relative cost
- Curricular relevance
- Effectiveness of presentation/level of treatment
- Interdisciplinary nature
- Quality of technical production
- Balance within existing collection/amount of similar material in collection
- Aesthetic/cultural appeal and value
- Previewed by faculty or library staff before purchase
- Is a rental more appropriate? Limited use?
- Accuracy, currency of production
- Favorable reviews
- Anticipated use

Gifts: All gifts are accepted in accordance with the library's gift policy. Monied gifts to the AV Collection must be handled by the Office of the University Librarian. Gift audiovisual material must comply with the acceptable formats mentioned in this statement and must meet copyright policy requirements. The AV Collection reserves the right to refuse any gift that does not fit the definitions of relevant curricular materials. Classic feature films and documentaries as well as productions made at or about Rice University will be accepted. The collection development managers reserve the right to dispose of unwanted materials by sale, sharing, lending or discard.

Collection Management: Storing and preserving the audiovisual materials is a continuous process. CSI and AV Services maintain the AV Collection against humidity, extreme temperature changes, theft, dust and misuse.

Weeding the collection is a necessary on-going process in order to maintain quality, currency and usefulness of titles. The weeding criteria include: worn or damaged formats, superseded by another version or format, review by faculty and/or staff for curricular relevancy, and use statistics. No titles will be removed without notification and review by the department which first suggested the title or program.

State University of New York
at Stony Brook

AUDIOVISUAL COLLECTION DEVELOPMENT

POLICY STATEMENT

The Audiovisual Collection of the Library has been, and continues to be, developed with this underlying philosophy always in mind: that as carriers of informational and cultural material, moving images are in every way as valuable as library resources as the more traditional formats of print, phonorecordings, maps, photographs, charts, graphs and computer software. This collection is developed almost exclusively by acquiring moving images (i.e., film, video as opposed to slides, filmstrips, charts, sound images), primarily because that is where the demand lies, and because it is a workable way of focusing collection building, given limited resources.

Users of moving images constitute a large and growing segment of the library-user population, while these media also increasingly become a major component of courses, curricula and minors, sometimes to the extent of comprising entire curricula and study resources. Bearing this in mind, the collection is developed in rather similar fashion to others, taking into account faculty needs and requests, affordability, the creation of a core collection, educational trends, and librarian expertise. That this is not a subject collection but a format collection does create a few special considerations, outlined below, and calls for the specialized knowledge of a librarian familiar with moving images, film history and the use of them in education. Below, in rough priority, is a list of policy statements and rationales.

1. A balance is aimed for between "fictional" and "nonfictional" film (i.e., feature/art films vs. documentaries). Strong consideration is given to the development of a "core collection" of classic, or important, American films and, secondarily, to foreign films, including silent and animated film.

An underriding philosophy governing the selection of most feature films is that the fictional content of a film can and often should be viewed as potentially informational. Just as with literary fiction, moving image fiction contains much that represents imaginative and emotional reality, as well as graphic images relating to mores, dress, geography, urban life, etc., with this major difference: while in literature the content has been created by one person, in film the content is almost always a large cooperative effort. Thus, the informational aspect of a fictional film may be seen to represent a cultural reality more than an individual reality.

Feature films are not purchased for entertainment purposes unless specially requested by faculty, or unless they have made so prominent an impact on popular and general culture that their presence is deemed essential to the collection.

All foreign films are purchased with subtitles, if possible, with exceptions made per special request.

Colorized black-and-white films are not purchased, except to illustrate the phenomenon itself.

The idea of a core collection of film masterpieces in libraries is now commonplace in the literature. Many film librarians have attempted to define such a collection, including myself. It is now generally accepted as indispensable as a cultural resource - for teaching, for self-instruction, for edifying foreign students, for learning about history and psychology - in a great variety of contexts. Evidence points to an increasing growth of such collections in ARL libraries and an increasing dependence on them by faculty in most humanities/social science and multicultural disciplines, particularly on this campus. The problems and challenges of managing feature film collections in academic libraries have been around for half a century and are always changing. Virtually every aspect and problem of print-based librarianship may be found in moving image-based librarianship, and of course there are unique problems, which is why the specialized expertise of a librarian is required for optimum management of such collections.

A factor skewing the growth of moving image collections in the direction of feature films is the much greater cost of non-fictional films to libraries - anywhere from three to twenty-five times the cost of a fictional film of the same length and format. Of course this is explained as market-based, but few intelligent analyses bear this out; institutions, at least until very recently, have simply been seen as bottomless wells of money. Creative ways of funding many non-fiction film purchases, especially when requested, are always a part of the Audiovisual librarian's concern and skill.

2. Priority is given to faculty (and some student and staff) requests for materials considered necessary or supplementary for courses at Stony Brook. These requests must often go through a long process of evaluation, which may involve previewing material, gauging its affordability, availability elsewhere, judging how often it will be used, determining its effectiveness, when it's requested, whether similar materials are available here, and other matters. It is never to be assumed that simply because teaching faculty requests something, he or she has actually seen or evaluated that material, or will necessarily use it once it's acquired.

Materials in support of one course only are generally not acquired, unless that course is interdisciplinary in nature, or it's a course in film study. Materials of potentially interdisciplinary applications (for non-fiction films) are of greatest interest in AV, as they optimize use. Predicting or anticipating user and course needs, based on an awareness of current trends, popular concerns, political issues, student interests, current events, etc. is an important function of the AV librarian.

Films pertaining to life in New York State, New York City, metropolitan NY and, of course, Long Island, will receive special attention and be purchased, if possible.

Language-learning materials are not purchased with AV funds. These are considered the province of the language departments.

Materials in the health and medical sciences are rarely purchased, except when they concern topics of wide public health interest. Otherwise, such materials are considered the province of the various HSC departments.

Materials in the collection cannot be rented out.

The Library will not rent or lease materials for any users (except for library instruction courses).

After evaluation of use, wear and demand patterns, duplicates of selected film titles will be purchased, to facilitate circulation and reserve needs.

After a suitable waiting period, replacement copies of lost or stolen materials, or those damaged through much repeated use, will be ordered, given the availability of funds.

Laser discs, particularly those with special features enabling viewers to study materials at their own speed, will be purchased. It is assumed, as of this writing (7/91) that laser discs will increasingly be used because they offer several benefits not found in videocassette, e.g., crystal clear images, optimum use of all digital space, including every kind of imagery (even print), unerasability, music features, etc. They are also obviously the medium of choice for "archival" storage of film, since they're difficult to damage and don't color-fade. Selection of laserdisc titles, at this early stage, will be at the librarian's discretion, and will consist mostly of film classics and special visual informational programs.

Prepared by

Paul B. Wiener
Audiovisual Librarian
10 July 1991

Paul B. Wiener

516/632-7104

UNIVERSITY OF VIRGINIA LIBRARY
COLLECTION DEVELOPMENT POLICY STATEMENT

FILM STUDIES COLLECTION

The Film Studies Collection of Clemons Library contains the University's primary collection of materials related to film. The collection contains books, serials, and audio-visual materials.

I. TEACHING AND RESEARCH PROGRAMS

Film as an art form is taught in a number of academic departments, but the English and Drama departments have the most active programs. Film courses which concentrate on foreign language materials are taught in the French, German, and Spanish departments. Rhetoric and Communication Studies also teaches film, particularly documentary film. A number of other schools and departments use films as social and illustrative texts. These units include the Education, Commerce, Engineering and Architecture schools, and the departments of History, Government, Sociology, Psychology, Art, Drama, Religious Studies, Anthropology, African-American Studies, and Environmental Sciences.

II. COLLECTING RESPONSIBILITY

The Director of Clemons Library has responsibility for selection of library materials related to film, in both print and audio/visual formats. In selecting film materials, the Director of Clemons consults regularly with other library selectors, particularly the Fine Arts Bibliographer, and with appropriate members of the teaching faculty.

III. DESCRIPTION OF MATERIALS COLLECTED

General. Materials on film history and criticism are selected to support undergraduate and graduate teaching and research. Biographies of film actors and works on film production and technique are collected on a selective basis. Reference works are acquired to support teaching and research and also to serve those students and other patrons who need to find reviews and criticism of the film titles in the video collection.

Geographical modifiers. No geographic limits, but emphasis is on the United States and Western Europe.

Chronological modifiers. No specific limitations.

Languages collected. Materials are collected primarily in English and other Western European languages. For foreign language films on video, original language audio with English subtitles is preferred.

Type/Format of Materials Collected. Books and serials in print format account for approximately one-half of the material acquired. The remainder of the material is acquired on videocassette or videodisc. For video materials the preferred formats are CAV videodisc and VHS/NTSC videocassette. When these formats are unavailable, titles are purchased in VHS/PAL and CLV videodisc. The Special Collections Department has collections of cartoons which include cells of Hollywood cartoons, and collections of authors' works which include screenplays.

IV. COOPERATIVE AGREEMENTS

Clemons Library works with the Media Center of the College of Arts and Sciences, the Virginia Foundation for the Humanities and Public Policy, and the Jefferson-Madison Regional Library to reduce expenses and limit duplication of video materials. Whenever possible, video materials are purchased at a discount rate through the consortium coordinated by the Virginia Foundation. Faculty and students at Piedmont Virginia Community College and the local high schools make regular use of the video collection.

V. SPECIAL CONSIDERATIONS

Video materials and periodicals normally do not circulate; they must be used in the Library, unless special arrangements are made in advance. Clemons Library has five classrooms which are regularly used for video presentation to University classes, as well as to classes from other local schools and colleges.

Monographs in the Film Studies Collection circulate outside the Library. The loan period is determined by the category of the borrower.

DATE: April 16, 1991

COMPILER: James Self

APPENDIX II

VIDEO COLLECTION POLICY

Clemons Library houses the video collection of the University of Virginia Library. The primary purpose of the collection is to support the curriculum of the University. The video materials are used for the instruction of undergraduates and graduate students, and as research resources for faculty and graduate students.

The Health Sciences Library, the Law Library, and the Language Laboratory also maintain video collections. In addition, a number of departments and institutes at the University have informal video collections.

Video materials are purchased in all subjects, but the collection reflects both the curriculum of the University and the suitability of visual materials as an instructional and research medium for a given subject. Thus the video collection contains relatively more drama, film, and the performing arts, and less of those disciplines that rely most heavily on the laboratory or the written word.

Use of the collection is analogous to use of the Library's books; a individual studies a text for research or as an assignment. The video equipment in the Library is designed to accommodate this individual use; the patron controls the playing of the video; all or part of the video may be viewed, and any part of it may be viewed repeatedly, just as a written text may be read repeatedly. The Library also accommodates another kind of use; instructors may show video materials to entire classes simultaneously. However, the collection is not used for showings to groups other than classes.

Formats. Clemons Library collects video materials in the following formats: VHS/NTSC, VHS/PAL, VHS/SECAM and laserdisc (NTSC). Material is purchaed in other formats only when it is not available in one of the preferred formats, and we have permission to transfer it to VHS/NTSC.

Circulation of materials. Video materials normally must be used within Clemons Library, although faculty members may check out materials for classroom showings. Most of the collection is available for use by anyone with a University of Virginia library card. The only exception is the archive collection of recent American films. These materials (which may be rented at local video stores) are not available for general use. Students who wish to use these works must bring a note from a faculty member, indicating that the use is for an academic purpose. Similarly, the archive collection is not available to the general public, except to researchers who make arrangements in advance.

Duplication. Clemons usually purchases only one copy of a video. However, if a title is heavily used and likely to be of lasting significance, a second copy may be purchased, particularly if it is available at a low price. Clemons often purchases the right to produce (in-house) a second copy of an expensive title, if the right to copy is available at a reasonable price.

Languages. Most of the collection is in English, but there is no limitation as to language. Clemons has a significant number of films, dramas, and operas in French, Spanish, German, Italian, Russian, Japanese and various other languages. The preference is to acquire the work in the original language. Most foreign language works have English subtitles, although the collection includes a number of German and Spanish works with no subtitles. Dubbed works are bought only when no subtitled version is available.

Geographical limitations. Most video materials are acquired in the United States, but there are no geographical limitations. Videos have been purchased from West Germany, Britain, and a number of other countries. Clemons has equipment to play VHS video tapes from anywhere in the world.

Cataloging of materials. Most video materials at Clemons receive full cataloging, but none are classified. The archive collection and certain other videos have not been cataloged and are not entered on the Library's OCLC archive tapes. However, all videos are accessible through computer printouts, produced weekly by Clemons Library. These include listings by title, author, and call number, as well as specialized printouts of films on video, operas on video, speeches on video and audio, foreign language videos, video series, and selected videos by subject.

Cooperative arrangments. Development of the video collection is a cooperative endeavor. The Clemons Director consults frequently with the Music Librarian, the Fine Arts Bibliographer, and other selectors regarding video acquisitions. In addition, consultations occur with faculty members in nearly every department and school of the University, except Medical Sciences. The Spanish Department has provided Clemons with a number of video titles from Spain, which are not available in North America; this arrangement is expected to continue in the future.

Preservation. The Clemons Library video collection is intended to be a collection of lasting instructional and research value. Every effort is made to store and use the materials so as to minimize damage and wear. Damaged and missing materials are promptly replaced, whenever possible.

CATEGORIES OF MATERIAL:

Drama. The Library has a complete collection of the BBC productions of the 37 Shakespeare plays. In addition, important other productions of Shakespeare plays (e.g., Olivier's King Lear) are regularly purchased. Other drama is purchased selectively; criteria include faculty requests, significance of the work, technical quality, and price.

Documentary. Clemons purchases documentary materials selectively as most videos in this genre are rather expensive. Criteria include relevance to the curriculum, likelihood of use, lasting value of the work, technical quality, and price. Some obviously important documentaries (e.g. Eyes on the Prize) are purchased without prior consultation with the faculty, but most documentaries costing over $250 are not purchased without faculty consultation.

Film. Clemons collects more heavily in film (or cinema) than in any other genre, although acquisition is still selective. Along with drama and opera, film as a genre is very well suited for collection on video. Film on video provides the primary text while the Library's books on film (in Fine Arts, Clemons, and elsewhere) provide interpretation and analysis. The film collection is very heavily used for curricular purposes, and receives significant use for research purposes. Films are purchased in various languages and from various countries; whenever possible, Clemons purchases foreign films on video in the original language, usually with English subtitles. Criteria for selection of film include artistic significance of the work, curricular relevance, technical quality, and price. Faculty requests are honored whenever possible.

Opera. A limited number of operas are available on video, usually at a very reasonable price. As opera is taught in the Music Department, an effort is made to acquire most productions of the major composers as they become available. If a video is of poor technical quality, it will not be purchased unless it is essential for instruction. Titles costing over $100 are generally purchased only in response to faculty requests.

Other music performances. Music without a significant visual component (e.g., performances of symphony orchestras) is not usually purchased. Videos of jazz and folk performances are acquired on a very selective basis, in response to faculty requests and recommendations of the Music Librarian. Videos of popular music performance are acquired on a very limited basis; criteria include faculty requests, the historical or sociological significance of the work, the technical and artistic quality, and the price.

Television. Television as a genre is very well suited for collection on video, but television as a subject is not taught in many courses at the University. Clemons acquires commercial television programming on a very limited basis; the collection includes a sampling of popular or notable programs. Criteria for selection include faculty interest, relative importance of the program, technical quality, and price. Television advertising is used by faculty and students in Commerce, Sociology, and Rhetoric and Communication Studies. It is acquired on a very selective basis.

Political oratory and persuasion. Clemons acquires on a limited basis important political debates and speeches on video. Works on this type are useful in a variety of classes (e.g., Government, History, Rhetoric and Communication Studies, English). Television political advertising ("spots") is also acquired, when available. Material of this type is generally not sold by the usual commercial and educational vendors; it has to be acquired piecemeal from political committees, television stations, etc.

Dramatizations. Clemons selectively acquires dramatizations of important literary works (e.g., The Scarlet Letter, The Jewel in the Crown, the American Short Story series). Criteria for selection include importance of the original work, production quality, and price.

Compilations on laserdisc. Clemons acquires on a limited basis compilations of pictures and text on laserdisc. Examples include the National Air and Space Museum's archival discs, the National Gallery of Art collection, the Grolier encyclopedia on videodisc. Criteria for selection include curricular relevance, uniqueness of the information, and price.

Textbook materials. Clemons generally does not purchase videos which merely present information that is readily available, at a lower cost, in a printed format.

Other materials. Clemons does not buy videos of language practice or drill; this type of material is the province of the Language Laboratory. Inspirational or "self-help" materials are not normally purchased. Other general interest, non-curricular materials are occasionally acquired on a very limited basis, in response to specific requests, if they are available at a low price.

University of Washington

COLLECTION DEVELOPMENT POLICY STATEMENT | SUBJECT: Odegaard Undergraduate Library Media Center

PRINCIPAL SELECTOR: Charles Edwards DATE: June 1986

1. SUBJECT DEFINITION.

a. General statement.

The mission of the OUGL Media Center is to further the educational and research objectives of the University of Washington by collecting and providing technological access to materials in a variety of non-print formats. Selection, which is representative of the entire curriculum of the University, is unlimited in its subject scope.

b. Subject classification analysis.

1. The OUGL Media Center materials are organized and classified by format.
2. Library of Congress Classification (LC) is not used.
3. Dewey Decimal Classification is not used.

2. DEPARTMENTAL STATEMENT.

The OUGL Media Center, as the central media collection for the University Libraries, bears general responsibility for developing and maintaining a non-print collection supporting the entire range of University programs.

3. SCOPE.

a. Chronologic.

No limitation placed.

b. Geographic.

No limitation placed.

c. Language.

The major emphasis is on English language materials. Some materials in foreign languages are held, primarily for foreign language instruction support.

d. Format.

Phonodisc, compact disc, audio-tape (cassette and reel to reel), videorecord (3/4-inch U-matic, 1/2-inch reel to reel and laser videodisc), slide, filmstrip, motion picture (16mm), and transparency.

e. Exclusions.

Subject areas: No curriculum area of identified need is excluded.
Format: Media formats for which the Center lacks appropriate accessing equipment are excluded.

4. LOCATION STATEMENT.

a. OUGL Media Center Collection.

The OUGL Media Center houses the Libraries' main media collection as well as a technical reference collection of printed media catalogs, indexes and manuals.

b. Other Related Collections.

The Drama Library collects recordings of sound effects and speech dialects. The Music Library Listening Center collects music sound recordings. Manuscripts and University Archives acquires and maintains a variety of non-print formats.

5. SYSTEM COORDINATION.

The Media Center, in addition to supporting all undergraduate programs, has primary or shared responsibility for supporting graduate degree programs spanning fields from anthropology to zoology. The Music Listening Center collection is coordinated with the collection of music scores in the Music Library and has the primary responsibility for serving the specific needs of the School of Music. The Drama Library has primary responsibility for serving the research and study needs of the School of Drama. Manuscripts and University Archives has primary responsibility for personal papers and organizational records, in both print and non-print form. Some programs in the Health Sciences are provided media support through the Health Sciences Library or their departments.

System-wide coordination is promoted through consultation with system selectors. System selectors may recommend materials for preview and may initiate purchases of non-print materials in their areas of responsibility by notifying the Media Selector that they have authorized expenditures of funds under their control. Assistance and direction in determining appropriateness of format, production quality and other technical considerations is provided by the Media Center.

6. RESOURCE SHARING.

a. Related University of Washington Resources

The Instructional Media Services maintains a collection of motion pictures and audio-visual equipment for use in the classroom. Video and graphic arts production and services are also provided by their north and south campus facilities. The Center for Educational Resources on south campus provides photography and photo lab services, instructional design support and materials distribution, primarily to south campus users. The Center for Instructional Design and Research offers instructional training and program development in Computer Assisted Instruction technologies and applications. The Language Learning Center maintains a collection of audio tapes supporting language classes. The Biology Learning Resource Center, the School of Social Work Media Center, the School of Education Learning Lab, CDMRC Media Services, the School of Nursing AV Section, the School of Art Slide Collection and the Architecture and Urban Planning Audio Visual Learning Center, also provide educational media support.

b. Related local and regional collections

Students are referred to the Seattle Public Library and the King County Library System for access to circulating materials.

c. Cooperative loan relationships.

Does not apply.

d. Cooperative acquisitions projects.

Does not apply.

7. OTHER.

a. Computerized databases.

Does not apply.

b. Special features.

The OUGL Media Center administers the KOMO Newscasts Film Archive.

Copyrighted broadcasts may be recorded off-air and retained for a limited period of time for class purposes.

Non-copyrightable newscasts, such as presidential debates, are recorded off-air and may be permanently added to the collection.

8. COLLECTION LEVELS.

A. Comprehensive level
B. Research level
C. Study level
D. Basic level
E. Minimal level

The OUGL Media Center collects primarily at the study level (C) to support the wide range of University study. In some areas where the non-print materials are of high research value, higher level designations may be appropriate.

SPEC

SYSTEMS AND PROCEDURES EXCHANGE CENTER

ACCESS POLICIES

ASSOCIATION OF RESEARCH LIBRARIES OFFICE OF MANAGEMENT SERVICES

UNIVERSITY OF ARIZONA LIBRARY

MEDIA CENTER RESERVE POLICY

The following guidelines have been established in order to provide consistent and responsible service to the faculty of the University of Arizona who wish to place non-book (media) materials on reserve in the Main Library.

Reserve forms are available in the Library's Media Center where the material and equipment needed will be accessed by university students. A separate form must be completed in consultation the professor for each course. The information needed for the forms can be accepted in person or by telephone (621-6409).

1. Faculty members must sign a "Copyright Responsibilities Agreement" before any personal (non-library owned) materials can be placed on reserve. This form will be provided by Media Center personnel.

2. Non-book material placed on reserve must be directly related to course assignments, and the Media Center requests a copy of either the course syllabus or course assignment calendar so that Media staff will be aware of how the material fits into the overall course structure.

3. Material placed on reserve will be limited to two-hour in-library use with an option for overnight circulation.

4. Only those materials for which the Media Center has adequate equipment for students' use will be accepted for Reserve status. Generally, the Media Center is unable to accept reserve materials for courses with enrollments exceeding 50 persons due to limitations of facility, equipment and staff.

5. Material will be placed on reserve for only the semester it is used. Non-library owned material will be returned by campus mail at the end of a semester unless prior arrangements are made for pick-up by the course instructor.

6. Continuing reserve lists will be allowed from semester to semester. Due to limited shelf space, the Media Center reserves the right to remove a continuing reserve list if the material on the list does not circulate enough to warrant continuing reserve status.

7. Requests to place material and the material itself must be submitted to the Media Center staff at least two working days (48 hours) before it is needed.

Due to major limitations of space, equipment and staff in the Media Center, laboratory listening or viewing of programs is beyond the scope of Media Center Reserve service. Special presentation arrangements can be made for one-time showings to groups numbering 65 or less. The Media Center retains the option to determine if it cannot accept material for Reserve.

1988(revised)

THE UNIVERSITY OF ARIZONA
TUCSON, ARIZONA 85721

UNIVERSITY LIBRARY

COPYRIGHT RESPONSIBILITIES AGREEMENT

I the undersigned, as a Faculty member or Teaching Assistant providing material to be placed on Reserve at the University of Arizona Media Center, agree to the following:

I. It is my responsibility to know and understand the U.S. copyright laws pertaining to all of the material(s) I have provided for Reserve.

II. It is my responsibility to verify that all of the material I provide for Reserve complies with the U.S. copyright laws pertaining to that type of material.

III. I am responsible for any material which I provide for Reserve which is found to be in violation of the U.S. copyright laws.

IV. I hereby indemnify and hold the University of Arizona and the Arizona Board of Regents, their officers, agents, and employees harmless from any and all claims, liabilities, damages or suits arising from or connected with my placing non-library owned material on Reserve within the University of Arizona Library.

V. The above statements cover all materials I provide for Reserve at the University of Arizona Media Center for the 1991-1992 academic year.

______________________________ (Signature)

______________ (Date)

______________________________ (Print Name)

______________________________ (University Department)

University of Arizona

TRI-UNIVERSITY MEDIA INTERLIBRARY LOAN AGREEMENT

The University Libraries of Arizona State University, Northern Arizona University, and the University of Arizona agree to the following conditions for the reciprocal interlibrary loan of 16mm films and videotapes:

1. A list of film & video titles available for loan will be exchanged annually.
2. Films and videos are loaned solely for use at the requesting university. An institution may request only titles which it does not own.
3. The standard loan period will be for show date only excluding dates of shipment. Loans may be extended at the discretion of the lender.
4. Each institution will submit its loan requests through the library unit charged with receiving, distributing, and returning the material. Only authorized staff members of these units may submit a loan request. Each institution will provide an up-to-date directory of its authorized staff.
5. Loan requests may be made in writing or by phone, but must be submitted at least 48 hours prior to shipment. All requests will be recorded by the lending institution.
6. If a request cannot be met, the borrowing library will be notified of unavailablity by phone within 8 working hours of receipt of the request.
7. Any modification to a previously confirmed request will be treated as a new request.
8. Borrowing libraries are obligated to return borrowed media to the lending library on time. Failure to do so will jeopardize the utility of present and future interlibrary loan arrangements.
9. Borrowing libraries will assume full cost of repairing and/or replacing films and tapes that are damaged or lost while in their possession. Lending libraries will seek restitution from the carrier for materials lost or damaged while in transit between libraries.
10. Each library will maintain a record of the number of titles loaned and borrowed and the number of requests not filled. Aggregate data will be culled from these records as necessary.
11. Copyrights will be honored. Films and videotapes may not be copied without license agreement or written permission of the copyright holder.
12. Shipment will be via a carrier contracted for interlibrary loan pick-up and delivery to the three institutions.
13. This agreement will be effective from July 1, 1989 and will be annually renewable by mutual consent of all parties.

VIDEO CIRCULATION POLICY
PERKINS LIBRARY

The 16mm film and video collection has been acquired for the purpose of Duke University curriculum support and is intended primarily for classroom use.

Valid Duke ID is required of anyone taking any video material out of Perkins Library. Patrons without Duke ID may use videos in the viewing carrells only.

16 mm films are for class use only; they do not circulate.

There are no available facilities for showing 16 mm films to individuals.

Most video cassettes have a loan period of three hours. They may be watched in the viewing carrells in the Library or in other places on the Duke University Campus if returned within three hours.

Some videos may not be taken from the Library. These include out-of-print titles and items costing more than $100.

Circulating videos may be checked out of the Library for overnight use within three hours of closing of the Media Department; they must be returned within two hours of opening on our next working day.

Duke Faculty Charge does not extend to the video collection; special permission from the Librarian is required in advance of any video check-out that exceeds normal limits described above.

Non-Duke use of many films and videos is prohibited by lease and/or copyright agreements. Please check with the Librarian before planning any group showing outside the Campus community.

For class use only, faculty may borrow some films not in the Duke collection from UNC-CH or NCSU libraries. Please contact the Librarian for more information about this service.

Faculty may make film and video reservations, for class or preview, in the Media Department between the hours of 8 to 5, Monday through Friday. Please do not rely on messages left with student assistants after regular business hours since there may be no direct contact with staff who will fill the reservations.

University of Hawaii

Wong Audiovisual Center

CIRCULATION POLICY

UH Manoa Faculty, Students, and Staff (including East-West Center Staff) may check out media for two days with a valid, activated photo I.D. (EXCEPTION: Phonodiscs may be used only in the AV Center).

Items are due one hour before closing two days following check out. A maximum of three titles of each type of media can be checked out on one day.

Materials checked out on Thursday are due on Saturday except when AV Center is closed, then materials are due on Monday. Those checked out on Friday are due Monday.

Return all items directly to the AV Center Counter. When we are closed you may return them to the Sinclair Circulation Desk. DO NOT return them to Hamilton Library. AV materials should never be put in book drops.

Because they are so heavily used, films and videos reserved for classroom showings should be picked up and returned on the day they are used. To reserve a film or video to show it to a class, submit a request form at least three days in advance.

FINES for overdue materials (50 cents per day per item) are automatically charged to all borrowers. If title has more than one part you are charged fines for each part. Please return items promptly since they are often needed by others.

To use materials in the AV Center you MUST have a current activated I.D. (UH Manoa, Community College, East-West Center, Community User card). Loan period is three hours. Use of equipment is limited to three hours a day for community users.

Users may reserve equipment for use in the AV Center. Reservations should be made in person, not by phone.

COMMUNITY USERS

In order to use audiovisual materials in the AV Center you must have a current UH Manoa Library Community User Card. You must present your Community User Card with a photo ID.

Apply for your Community User card at the circulation counter in either Hamilton or Sinclair. To qualify you must be 18 or older and a resident of Hawaii (Hawaii Driver's License or State ID required). For information on obtaining a State ID call 548-6430.

PLEASE NOTE THAT A COMMUNITY USER CARD DOES NOT ENTITLE YOU TO TAKE AV MATERIALS OUT OF THE CENTER. YOU MUST USE MATERIALS HERE.

COMMUNITY USERS CANNOT USE THE CENTER'S EQUIPMENT UNLESS THEY ARE USING MATERIALS FROM THE CENTER'S COLLECTION.

COMMUNITY COLLEGE STUDENTS AND FACULTY

You are welcome to use our materials in the Center. In order to take our materials out of the building you must direct your requests to your Community College Library.

Media and Reserve Services, Main Library
INDIANA UNIVERSITY LIBRARIES

VIDEO CIRCULATION POLICY

Videocassettes and laserdiscs housed in Media and Reserve Services circulate to instructors to preview or to show to a class. Students must watch videorecordings in the Media Center located adjacent to the service desk in Media and Reserve Services.

Videorecordings borrowed for preview may be check out only by instructors; videorecordings borrowed to be shown to a class may be bvorrowed by instructors or by their representatives (e.g., a student enrolled in the class or a graduate assistant). If an instructor wants someone else to pick up the videorecording(s), the instructor must call ahead of time to reserve the videorecording(s).

Videorecordings circulate for one day; a videorecording checked out one day is due by closing time the next day. Longer loan lengths must be approved by the media coordinator, Colleen Talty, or by the librarian, Kristine Brancolini. Although we do not charge overdue fines for videorecordings, borrowers who do not return them promptly may lose borrowing privileges. Another instructor may have been planning to use in class the videorecording you failed to return on time.

Videorecordings must be picked up from and returned to the desk in Media and Reserve Services. You may not return them to other libraries on campus, other circulation desks within the Main Library, or in a dropbox. **Do not return videorecordings via campus mail.** Videocassettes have been lost in campus mail and cannot be traced.

All loans must be approved by a full-time staff member: the librarian, the media coordinator, or one of the reserve supervisors. **Student desk attendants may not approve loans.** Instructors are urged to call ahead or send an e-mail message to reserve videorecordings, particularly those needed for classroom showings. However, loans lmay be approved on the spot by any of the above-mentioned personnel.

The instructor is responsible for the replacement of any videorecording that is unreturned or damaged through negligence (e.g, leaving a videocassette on the dashboard of a hot automobile). The instructor is not responsible for the replacement of a videorecording that is damaged during playback. However, if a videocassette or a laserdisc becomes stuck in a machine, **do not attempt to remove it.** Your efforts may result in damage to both the player and the videorecording.

For additional information, contact Colleen Talty or Kristine Brancolini at 855-1650 or via e-mail, LIBMEDIA.

November 1993

INTERLIBRARY LOAN POLICY AND PROCEDURES--VIDEOCASSETTES

Media and Reserve Services, Indiana University Libraries, Bloomington
Revised November 1993

Policy

In 1988, the Indiana University Libraries systemwide decided to implement interlibrary borrowing and lending of videocassettes to faculty. The following guidelines were approved by the Council of Head Librarians. In December 1989, the policy was extended to the four state institutions and the members of the Consortium on Inter-institutional Cooperation (CIC).

> All Indiana University Libraries should be maintaining a core collection of videocassettes for use by the faculty and staff on their campus. The purpose of this policy is to share titles that are sufficiently specialized or expensive to warrent resource sharing.

> All loans must be approved by a librarian or another designated individual from the lending library. Heavily used titles or titles already scheduled for use by a Bloomington instructor within the next two weeks will not be approved for loan. In the case of a title that is scheduled for use during what would be the time it would be out of the library, the instructor on another campus may request the title at another time.

> Only instructors may borrow videocassettes.

> The loan length is two weeks. Renewals must be approved by the personnel at the lending library who are authorized to approve the interlibrary loan of videocassettes.

> Videocassettes will be shipped via UPS rather than using the courier service; this will allow us to insure shipment and track the whereabouts of videocassettes that might be lost.

> The borrowing library agrees to pay the replacement cost for a videocassette that is not returned or that is returned damaged.

Exclusion

In 1992, Media and Reserve Services began collecting laserdiscs. At this time, laserdiscs are not available for interlibrary loan. If we begin receiving requests for laserdiscs, we will consider including them in the interlibrary loan policy.

Procedures for Document Delivery Services (DDS)

All interlibrary loans of videocassettes must be appproved by the Head of Media and Reserve Services or by the Media Coordinator. Some requests for videocassettes will arrive in Document Delivery Services (DDS) with prior approval, others will not. If the Head of Media Services or the Media Coordinator approves the request by telephone, she will ask the instructor or the librarian to note on the interlibrary request form that the loan has already been approved.

1. If an interlibrary loan request for a videocassette arrives in DDS with the note that the loan has been approved, DDS will immediately respond that we will fill the request. DDS will then call Media and Reserve Services to fill the request.

2. If an interlibrary loan request for a videocassette arrives in DDS without a note that the loan has been approved, DDS will call Kristine Brancolini or Colleen Talty for approval.

Media and Reserve Services

When the Head of Media and Reserve Services or the Media Coordinator receives an interlibrary loan request from an instructor or a librarian from another campus, she checks the reservation sheets to be sure that the title is not scheduled for use in Bloomington within the next two weeks. If the title is not scheduled for use and is not a heavily used title, the request will be approved. The person will be told to note on the interlibrary loan request that the the videocassette loan has been approved.

If the borrower has not contacted Media and Reserve ahead of time, the approval process will occur after the request is received in DDS. It is not necessary to receive approval before the interlibrary loan request is sent, but it assures that the library user knows ahead of time whether or not the request will be filled.

Media and Reserve Services maintains a log sheet where we record the title of the videocassette sent out on interlibrary loan, the borrowing library, and the dates the videocassette will be out of the library. Although the loan length is two weeks, three weeks will usually be blocked out, to account for transit time.

The videocassette is charged to a pseudo patron for Interlibrary Loan and taken to DDS.

Media and Reserve Services will monitor return of videocassettes and may prompt DDS to send an overdue notice to the borrowing library if the videocassette is more than a week overdue or is needed by a Bloomington library user.

MEDIA CENTER
CIRCULATION POLICIES

Videos
in-room use only
3 hours maximum
1 title at a time
I.D. or fee card needed
if needed for class presentation refer to full-time staff

Audios
in-room use:
all music played remote
3 cassettes at a time may be taken
I.D. or fee card needed

out-of-building loans:
anything with blue dot may be checked out for 2 weeks
audio tapes teaching a foreign language-6 tapes at a time + book
no limit on other 2 week loans

calculators:
3 hours, may be taken out of the building

ALL OUT OF BUILDING LOANS ARE MADE ONLY TO THOSE WITH A CURRENT LIBRARY CARD

Fines

calculators - 25¢ per hour, maximum of $5.00

all other out-of-building loans:

25¢ per item per day for all days Media is open. Fines begin to accrue on the first day following the due date. If an item is returned on or by the last day of the grace period, the fine is automatically forgiven. If an item is returned after the last day of the grace period, the full 25¢ per item per day is charged.

$5.00 maximum per item
an extra $2.00 is charged to be billed through Beardshear.
All fines paid at Circulation, 1st floor

UNIVERSITÉ LAVAL

BIBLIOTHEQUE

DIVISION DES COLLECTIONS SPECIALES

CINEVIDEOTHEQUE

Règlement du prêt des documents filmiques

Objectifs:

- Favoriser l'enseignement et la recherche en assurant une utilisation maximale des documents filmiques.

- Assurer la protection des documents filmiques.

Règlements généraux et responsabilités des emprunteurs

- La Cinévidéothèque est accessible:

    - à toute personne détentrice de la carte d'identité de l'Université Laval.

    - aux institutions affiliées à l'Université Laval.

    - aux institutions d'enseignement; aux hôpitaux; et aux organismes de la région 03.

- La réservation des documents filmiques doit se faire au comptoir du prêt de la Cinévidéothèque ou par écrit. Les professeurs et les administrateurs peuvent réserver par téléphone.

- L'emprunteur doit fournir tous les renseignements requis (carte d'identité, nom, adresse, numéro de téléphone, etc.). Un faux renseignement entraîne la perte automatique du privilège d'emprunt.

- Un emprunteur ne peut avoir plus de trois (3) documents en sa possession.

- La durée normale du prêt est de trois (3) jours et les documents doivent être retournés pour la date indiquée sur la formule d'emprunt.

- L'emprunteur a l'entière responsabilité des documents inscrits à son nom jusqu'à ce que le prêt ait été régulièrement désengagé.

- Modifier les documents de quelque façon que ce soit, les reproduire, les utiliser à des fins commerciales est formellement interdit. Le non respect de ces dispositions entraîne la suppression automatique du privilège d'emprunt.

- Le film ne doit pas être rebobiné après usage alors que la vidéocassette doit l'être.

- La Cinévidéothèque ne peut garantir la disponibilité des documents réservés lorsqu'il y a force majeure ou circonstances exceptionnelles hors de son contrôle.

REGLEMENT DU PRET DES DOCUMENTS FILMIQUES DE LA CINEVIDEOTHEQUE

1. PRET AUX PROFESSEURS, AUX ETUDIANTS, AUX ADMINISTRATEURS ET AU PERSONNEL NON ENSEIGNANT DE L'UNIVERSITE

1.1 Pour visionnement dans les locaux de la Cinévidéothèque

1.11 - La réservation des documents et des salles doit se faire au moins deux (2) jours avant la date de projection. Il faut réserver au moins quinze (15) jours à l'avance lorsque la demande de réservation se fait par écrit.

1.12 - L'emprunteur est tenu de respecter l'heure déterminée de visionnement. Si personne ne s'est présentée 15 minutes après l'heure fixée, la salle sera attribuée à un autre client.

1.13 - L'emprunteur doit présenter l'avis de confirmation (formule rose) au comptoir avant de se diriger vers la salle de visionnement.

1.2 Pour visionnement à l'extérieur de la Cinévidéothèque

1.21 - La réservation sur place ou par téléphone doit être faite au moins deux (2) jours avant la date de projection.

1.22 - La demande de réservation par écrit doit parvenir à la Cinévidéothèque au moins quinze (15) jours avant la date de projection.

1.23 - La prise de possession et le retour des documents doit s'effectuer par l'emprunteur lui-même ou une personne déléguée directement au comptoir de la Cinévidéothèque.

1.24 - L'emprunteur doit respecter soigneusement les délais de réservation. Chaque jour de retard pour le retour du document à la date fixée entraîne une amende de 5$ pour frais administratifs.

1.25 - En cas de perte ou détérioration du document, l'emprunteur devra payer le coût total de son remplacement.

2 PRET AUX AUTRES INSTITUTIONS

2.1 - La demande de réservation doit arriver à la Cinévidéothèque au moins quinze (15) jours avant la date de projection.

2.2 - La demande doit être acheminée à la Cinévidéothèque par un organisme reconnu de l'institution: Cinévidéothèque, bibliothèque, service de l'audiovisuel.

2.3 - La demande doit être présentée sur un bon de commande portant un numéro.

2.4 - Le transport des documents, aller et retour, doit se faire par service de messagerie, aux frais de l'emprunteur.

2.5 - En cas de perte ou de détérioration du document, l'emprunteur devra payer le coût total de son remplacement. Il est fortement recommandé de prendre une assurance.

2.6 - L'emprunteur s'engage à retourner les documents pour la date indiquée sur l'avis de confirmation. La Cinévidéothèque chargera 50% du coût des frais de service pour chaque jour de retard pour chacun des documents, et se réserve le droit de téléphoner à frais virés pour réclamer les documents.

2.7 - L'emprunteur doit assumer les frais de service facturés par la Cinévidéothèque:

Films: 10$ par document de moins de 10 minutes.
15$ par document de 10-29 minutes.
20$ par document de plus de 30 minutes.

Vidéocassettes: 10$ par document.

Films 8mm, Super 8mm: 5$ par document.

Films fixes: 2$ par document.

2.8 - Le paiement doit se faire par chèque à l'ordre de l'Université Laval.

Approuvé par le Comité de coordination le 22 mai 1990

UNIVERSITÉ LAVAL

BIBLIOTHÈQUE

DIVISION DES COLLECTIONS SPÉCIALES

CINÉVIDÉOTHÈQUE

Règlement régissant l'emprunt extérieur ou la location de documents filmiques.

Objectifs:

- Favoriser l'enseignement et la recherche en empruntant ou en louant des documents filmiques que la Cinévidéothèque ne possède pas.
- Maintenir de bonnes relations avec les compagnies et autres organismes de distribution.

Ce service est offert:

- à toute personne détentrice de la carte d'identité de l'Université Laval lorsqu'il n'y a pas de frais de location.
- aux professeurs, étudiants gradués et unités administratives lorsqu'il y a des frais de location lesquels sont assumés de la façon suivante:

Jusqu'à 100$: La Cinévidéothèque défraie entièrement les coûts.
100$ - 200$: Le client paie l'excédent de 100$.
200$ et plus: La Cinévidéothèque défraie la moitié des coûts.

Le paiement doit se faire par chèque à l'ordre de l'Université Laval ou avec une réquisition interne SF-33.

Règlement d'emprunt ou de location et responsabilités des emprunteurs

- L'emprunt ou la location de documents filmiques est consenti pour des fins pédagogiques seulement.

- La demande d'emprunt doit se faire par écrit sur la formule prévue à cet effet. L'emprunteur doit fournir le titre du document, la date arrêtée d'utilisation et une date alternative si possible. Il est souhaitable d'indiquer aussi le nom du réalisateur, la compagnie de distribution et la source de renseignement.

- La demande d'emprunt devrait arriver à la Cinévidéothèque six (6) semaines avant la date d'utilisation pour respecter les délais exigés par les distributeurs.

- Lorsque le document doit être utilisé à l'extérieur de la Cinévidéothèque, la prise de possession et le retour du document doit s'effectuer, par l'emprunteur lui-même ou une personne déléguée, directement au comptoir de la Cinévidéothèque.

- Les documents sont prêtés pour la date d'utilisation seulement et doivent être retournés sans délai après la projection. L'emprunteur responsable d'un retard sera tenu de défrayer les coûts supplémentaires de location facturés par les distributeurs.

- Le film ne doit pas être rebobiné après usage, alors que la vidéocassette doit l'être.

- L'emprunteur a l'entière responsabilité des documents inscrits à son nom, de la remise jusqu'au retour à la Cinévidéothèque. Des frais de remplacement seront exigés en cas de perte ou de copie rendue inutilisable.

- L'emprunteur sera tenu responsable de tout frais relié à l'annulation ou la non-utilisation d'un document emprunté ou loué.

- Modifier les documents de quelque façon que ce soit, les reproduire et les utiliser à l'extérieur de l'université ou à des fins commerciales est formellement interdit. L'emprunteur qui ne respectera pas ces dispositions perd automatiquement son privilège d'emprunt et porte la responsabilité de toute poursuite intentée par les distributeurs.

- La Cinévidéothèque ne peut garantir la disponibilité des documents réservés lorsqu'il y a force majeure et circonstances exceptionnelles hors de son contrôle.

Décembre 1992

University of Minnesota Libraries
Learning Resources Center
July 1993

BORROWING POLICIES

University students, staff and faculty may borrow materials from the LRC's collections, with the following restrictions:
The maximum loan period for any item is three days and certain materials may not be removed from Walter Library. All videocassettes are restricted to in-building use (except for on-campus classroom presentation; maximum loan period for such borrowing is 24 hours).

Audio recordings and photographic slide sets have a three day loan period and borrowers are limited to a maximum of three titles per transaction.

Renewals must be made in person.

Reserve materials do not circulate outside of the building before 4:00 p.m., and borrowers are restricted to one reserve title per transaction.

Patrons from outside the University community are welcome to use the center's materials and equipment, but they are not granted out-of-building borrowing privileges.

Media Center Policy Pertaining to the Use of the Audiovisual Media Collection

The library's collection development policy with respect to audiovisual media is to acquire those materials needed to support teaching and research programs and the library's general information collection. It is not the library's objective to acquire materials for the recreation or entertainment needs of its users.

The primary function of the Media Center is make the library's nonmicroform, audiovisual publications usable within the library for individuals and groups in support of the University's academic programs. Secondary functions of the center are to serve as:

1. a reserve room for AV media used by faculty to supplement classroom teaching
2. a media classroom for AV presentations to classes
3. an off-the-air taping service for the campus
4. the agent for campus users of the State Library's public film service
5. the agent to schedule the theater for campus AV presentation, and
6. a source of information about film and videotape rental and purchase.

It is not the Media Center's function to loan AV equipment, produce AV media, or provide media for recreation or entertainment.

The Media Center has three major service limitations: space, equipment budget, and the copyright law. To make the most efficient use of limited equipment and software and to avoid potential infringement of copyrights, audiovisual media is restricted to use only in the Media Center or campus classrooms and then only for teaching, research, and educational purposes.

Copyright law limits public use of copyrighted media to classroom performances that meet all four of the following conditions. The media must be:

> used in the course of face-to-face teaching conducted by instructors or pupils at a nonprofit educational institution, and in a classroom or similar place devoted to instruction.

The copyright law permits lending of media to patrons for private performances, but by the law's definition of "publicly," all performances on library premises are public. The reason we do not lend media for outside use is because such lending interferes with educational use in the Media Center by decreasing availability. Such use also increases the likelihood of damage to the media—use in improperly maintained equipment, exposure to weather and careless handling and storage, likelihood of illegal copying, etc. In cases where we transcribe from a difficult-to-copy format to an easy-to-copy format, outside use would change our "fair use" transcribing to unfair use.

We permit individual use in the Media Center as a fair use: holding that such use is for nonprofit educational purposes (almost all use stems from classroom assignment) and that such use does not discourage individual purchase of such media. In fact, it is the reason for the library purchase.

All other uses of copyrighted audiovisual media require permission or licensing.

University of Virginia

DRAFT DRAFT DRAFT DRAFT DRAFT DRAFT DRAFT

Interlibrary Loan Policy
for Audio and Video Materials
in Clemons Library

This policy covers the loan of audio and video materials to faculty at colleges and universities in the Commonwealth of Virginia, as well as those institutions affiliated through consortium agreements. Bibliographic information for audio and video materials is available through **Virgo**, the online public access catalog of the University of Virginia Libraries. These items are also listed on **OCLC**.

The loan period for VIDEO materials will be three days from the day received by the borrowing institution with no option for renewal. AUDIO materials may be borrowed for two weeks with one renewal period available. These materials are available for loan to teaching faculty and graduate instructors only.

CONDITIONS

Consideration for ILL will be handled on a case-by-case basis by the Media Librarian. The following are instances of materials which will not be available for ILL:

- Materials placed on reserve by UVa faculty

- Materials acquired with specific contractual restrictions

- High demand materials

- Extremely rare, valuable or fragile materials

- Materials readily available from other sources, such as commercial video stores, public libraries, the Virginia Foundation for the Humanities, etc.

RESPONSIBILITIES OF BORROWING INSTITUTION

The borrowing institution must:

- Contact the Media Librarian to establish availability of material to be borrowed.

- Agree to replace any items that are lost, damaged or stolen while in use by persons at their institution. Any item more than ten days overdue will be considered lost, and a bill for replacement issued to the borrowing institution.

- Use materials only on well maintained equipment in good working order.

- Provide secure storage in environmentally sound conditions for borrowed items during the loan period.

- Return video materials via UPS in suitable packaging with sufficient insurance within the specified loan period.

RESPONSIBILITIES OF LENDING INSTITUTION

The lending institution will:

- Be as generous as possible while still maintaining accessibility to the on-site user community and the preservation of the collection.

- Consider requests on a case-by-case basis.

- Respond to a request for ILL of video materials within twenty four hours, citing any specific circumstances for refusal.

- Indicate any special conditions governing the use of loaned materials, clearly stating any restrictions, limitations or technical requirements.

- Reserve the right to limit the volume of material lent and the loan period. The normal loan period is three days for video and two weeks for audio.

PROCEDURES

VIDEO MATERIALS

- Contact the Media Librarian. If approval is granted, submit request through normal ILL channels.

AUDIO MATERIALS

- Submit request through normal ILL channels.

Circulation of Video Materials to Local Secondary Schools

Clemons Library of the University of Virginia has a collection of approximately 7000 video cassettes and discs. These titles may be used, within the library, by anyone with a library card.

Teachers at area secondary schools may borrow video materials for classroom instruction. The loan period for such materials is one day; materials checked out one day must be returned the following day. Consideration for loan will be made on a case-by-case basis by the Media Librarian. The following are instances of materials which will not be available for loan:

- Materials placed on reserve by UVa faculty
- Materials acquired with specific contractual restrictions
- High demand materials
- Extremely rare, valuable or fragile materials
- Materials readily available from other sources, such as commercial video stores, public libraries, the Virginia Foundation for the Humanities, etc.

The borrower must agree to replace any items that are lost, damaged or stolen while in use by the borrower or the borrower's institution. Any item not returned within the specified loan period will be considered lost, and a bill for replacement issued to the borrower.

Arrangements to take out video materials must be made in advance by calling 804/924-7409.

September 1992

Circulation of Video Materials to Faculty at the University of Virginia

Clemons Library of the University of Virginia has a collection of approximately 7000 video cassettes and discs. These titles may be used, within the library, by anyone with a library card.

Teaching faculty may take video materials out of the library to evaluate for classroom use, or for a classroom showing. The loan period for such materials is one day; materials checked out one day must be returned the following day. Video materials placed on reserve or in use for the current semester are generally not available for circulation outside the library. Arrangements to take out video materials should be made in advance by calling 804/924-7409.

For arrangements outside the scope of this policy, contact the Media Librarian.

For use of video materials at other institutions, please consult the **Interlibrary Loan Policy**.

August 1992

VIDEO USE AT THE UNIVERSITY LIBRARIES MEDIA CENTER AND IN CLASSES HELD OUTSIDE OF OUGL

In accordance with copyright law that determines the limitations on video playback at the Media Center, legitimate tapes may be viewed on the Media Center's TeleNorm System, at the individual carrels located in room 116 and the designated outside viewing area, and/or in the Media Center classrooms. The Media Center reserves the right to decide which one of these areas is appropriate for the patron to view the tape.

Under certain conditions, University of Washington instructors and students may check out Media Center videos for day of use in academic classes held outside of the Odegaard Undergraduate Library.

1. The following types of videos may be played on TeleNorm and at the individual carrels, where more than one person may view the tape. In the case of the tape played at an individual carrel, University of Washington and picture identifications are required to use the tape and headset.
    a. Tapes from the Media Center collection (except the blue container feature films and the National Film Registry video collection).
    b. Tapes from the reserve collection.
        (1) Off air tapes that are recorded by the Media Center and retained for ten working days from the aired date.
        (2) Tapes that are produced by the instructor, for example, lectures.
        (3) Instructional Media Services tapes.
        (4) Instructor's personal tapes (non-feature films) - A permission letter from the producer or distributor must be provided.

MEDIA CENTER POLICIES ON VHS VIDEOTAPE

University of Washington, Odegaard Undergraduate Library

1. Instructors have sole responsibility for obtaining or satisfying copyright permissions and/or conditions regarding instructional use or public performances of rental or personally owned videotape. Students videotapes will not be accepted for use or added to the collection unless the instructor identifies and/or confirms the material as being class related and is willing to assume the same responsibilities for it as for his/her own material.

2. The Media Center is not liable for any damage or signal loss to rental or personal videotape.

3. The Media Center is prohibited by copyright law from copying rental videotape for either instructional or personal use.

University of Washington

Branch Campuses NonPrint Materials
Borrowing and Lending Guidelines

These guidelines apply to the borrowing and lending of nonprint materials between the branch campuses and the UW/Seattle Libraries.

GENERAL

1. These guidelines are meant to provide a general framework to facilitate the academic use of the Libraries' nonprint holdings while providing adequate format protection and instructional availability assurance.

2. Access is provided only to holders of current University of Washington I.D. cards which have been linked to the Libraries' online circulation system. Individual requests must be submitted to the user's campus library, while classroom requests go through the appropriate branch campus Audio Visual Services.

3. Use of the Libraries' nonprint material obtained under these guidelines is restricted to the Bothell and Tacoma branch campus libraries, the Odegaard Undergraduate Library, and the Music Listening Center. The subject nonprint material is available on
a scheduled two day use turnaround, in-library/classroom use only basis, scheduled in advan

4. Nonprint material currently on class reserve is not available for lending or borrowing.

Lending unit always retains right to deny use.

6. When questions concerning safe transport, properly maintained accessing equipment, or any other format vulnerability of particular media arise, the issue is always decided on the basis of preserving the media.

PROCEDURES

The following procedures are to be followed in processing requests for nonprint items as detailed above.

1. Borrowing unit places request to lending library unit e-mail (botlib, medialib, musiclib, taclib). Each e-mail message will contain only one patron request(s). Lending unit will send a confirming e-mail. In exceptional circumstances, telephone requests can be made.

2. Each request will contain the following data elements:

Material title and call number.
Associated class number and title (if request is for class use).
When material is needed.
User's name and library card number or Audio Visual Services.
Whom to send material to.

3. Material will be sent in clearly labeled, padded envelopes. When delivery will not be slowed, use of the RSS bins is encouraged. Return can be via library mail. Rush requests may utilize other means of transport, as deemed necessary.

4. When material is unavailable or unit invokes its descretionary power to deny lending, an e-mail message to that effect will be sent as soon as the decision has been made.

ADVISORY

Requests submitted for indiviudal use well in advance of scheduled use may be bumped if lending unit receives a later request for same material to be placed on class reserve. Previously submitted requests for class use will be honored regardless of later instructional use requests. In cases of conflicting class related requests, other measures,

rev. 1/29/93

SYSTEMS AND PROCEDURES EXCHANGE CENTER

GUIDES TO COLLECTIONS AND SERVICES

ASSOCIATION OF RESEARCH LIBRARIES OFFICE OF MANAGEMENT SERVICES

UC Berkeley
Media Resources Center
Moffitt Library

FREQUENTLY ASKED FILM AND VIDEO COPYRIGHT QUESTIONS

The Office of Media Services and the Moffitt Library Media Resources Center are the two primary units on the Berkeley campus responsible for media production, collection, and access.

The Moffitt Library Media Resources Center is the central campus collection of videocassette materials. Materials in the Center are acquired to support teaching, research, and study needs of Berkeley students, faculty, and staff. The collections are primarily intended for on-site use. Materials in the MRC collections are also available to UCB faculty for use in the classroom. In addition to this broad, interdisciplinary core collection of materials on videotape, MRC is the primary location for the deposit and viewing of course-reserve materials in video formats.

The Office of Media Services is the primary unit on campus responsible for the production and transmission of video and broadcast programming, and for the provision of media hardware for classroom use. Services provided by OMS also include off-air taping of broadcast materials, as well as tape reproduction and film-to-tape transfer.

The majority of materials acquired, archived, transmitted, or projected by OMS and the Media Center are protected by copyright laws and/or commercial licenses which define and limit the permissible uses of these materials in various contexts. Because this array of laws and licenses is generally complex, and because much of the law is very loosely or unclearly defined, it is often difficult for students and faculty to determine which uses are allowed under the existing laws. The discussion below is intended to provide a general response to some of the more frequently asked questions regarding the use of video on campus, and to detail current campus practices.

1. **Question: An instructor wants the Office of Media Services to videotape programs as they are aired on television during the school year for teaching purposes. Can this be done?**

   Answer: In 1981, a Congressional committee (the Kastenmeir Committee) developed a set of guidelines governing this kind of activity. Although these guidelines were never formally made part of the copyright law, they are widely adhered to by educational institutions. Under the guidelines, off-air copying can only be done in response to a specific request by a faculty member; it cannot be done in anticipation of need or usefulness. The Kastenmeir guidelines specify that materials recorded off-air should be used within the first ten consecutive school days which fall within the first forty-five consecutive calendar days after the date of recording. Between the end of the first ten consecutive schools days after recording and the end of the forty-five calendar day retention period, an off-air recording may be used by faculty for evaluations purposes only (i.e. to determine whether to purchase the rights to retain the material).

   The University of California generally supports adherence to the Kastenmeir guidelines for off-air recording in connection with educational activities on campuses. However, in 1985 the Office of the President issued a policy statement which contains provisions for retaining materials copied off-air up to one year from the date of broadcast for evaluation purposes. Requests for extending the evaluation period must be submitted in writing before the end of the standard forty-five day retention period to the campus policy implementation officer. On the Berkeley campus, the policy officer is the Director of the Office of Media Services.

In all cases, a written request to record programming off the air must be submitted to the Office of Media Services prior to the broadcast date. Programs copied off-air by OMS in response to a specific faculty request will be retained by OMS. Copied materials will be provided for classroom showing upon request of the faculty member who submitted the original request to tape the program. OMS will make a limited number of copies of a specific program, regardless of the number of faculty requesting the item. OMS will maintain a log of recorded materials and will oversee the erasure of off-air copies which exceed the forty-five day (or one year) time limit.

As an alternative to copying materials off-air for classroom use, particularly those programs aired originally on PBS, faculty should contact the head of the Media Resources Center (643-8666) regarding the possibility of MRC's acquiring the program for the library's permanent collection.

2A. **Question: Can I make off-air copies at home and use them in my course? Can I put these materials on reserve in the Media Resources Center?**

Answer: Materials may be copied on home video recorders for use in the classroom insofar as the copying and use of the material adhere to the guidelines discussed above; they may not be put on reserve in the Media Center or other campus locations. At the end of the year, permission to retain the material must be secured from the copyright holder, or the tape must be erased.

2b. **How many times may a program taken off-air be used in a class?**

Answer: Twice per class--once during normal teaching activities and once for instructional reinforcement.

3. **Question: I have purchased or rented a pre-recorded video program from a home video outlet. Can I use this in my classroom?**

Answer: Under certain conditions, purchased or rented pre-recorded video programs may be used in the classroom. Section 110 (1) of the copyright law enables teachers to use (perform) such a video without a public performance license (which is normally required whenever a video is shown outside the of the home). The conditions which must be satisfied are: 1) the use must take place in a non-profit educational institution, 2) the use must occur in a classroom or similar place devoted to instruction, 3) the use must be part of a regularly scheduled course (thus ruling out extra-curricular or recreational use), 4) the use must be exclusively by the instructor and the students in the classroom, in the course of face-to-face teaching activities.

4. **Question: Can I place video materials which I have rented or purchased on reserve in the Media Resources Center?**

Answer: The answer to this question has a great deal to do with the current controversy regarding the legal status of library viewing facilities such as the Media Center vis a vis copyright law. The strictest interpretations of the copyright law view virtually any use of copyrighted material outside of the home as a public performance, regardless of the number of individuals who view the work at one time, or the nature of use (to perform a work is defined as showing a work in sequence and/or making its sound audible). Under this strict interpretation, use of videos in MRC and similar facilities constitutes a public performance for which a license must be acquired from the copyright holder. The majority of materials in MRC have been acquired with public performance rights which allow the showing of these videos to both groups and individuals in non-profit settings.

The practice of depositing videos purchased and/or rented by faculty for course reserve use in the Media Center falls into an extremely grey area of the law. While a great many materials purchased or rented by faculty do not come with public performance rights, the Media Center will accept these materials for use in connection with the teaching activities of a specific class, on the assumption that use of these materials constitutes a logical and necessary extension of classroom teaching. Video materials deposited on reserve for a class will be returned to the faculty at the end of the semester in which they are used. Materials which have been taken off-air without obtaining prior permission or license from the copyright holder, or prerecorded materials which have been illegally copied will not under any condition be accepted for reserve use. Again, faculty should consult the head of the Media Center to discuss the feasibility of acquiring the titles placed on reserve for the permanent MRC collection, particularly if the material is used consistently for the class.

5. **Question: Can I borrow a video from the Media Center for use in a program sponsored by a student group or a residence unit, or for use in connection with similar academic projects and programs outside of the classroom?**

   Answer: Perhaps, if the title desired for the program has been purchased by the library with public performance rights; if there are no license conditions prohibiting such use; and if the intended use is educational and non-profit in nature. The cinema works in MRC's collection do not generally have public performance rights, and may not be borrowed for use outside the classroom. In all cases, use of MRC materials outside of formal classroom settings is up to the discretion of the head of the Media Center. Other factors which enter into the decision to loan MRC materials for non-class use include cost of the title, frequency of use, condition of material, and availability of replacement copies. Materials in MRC are never loaned for use off-campus, with the exception of residence halls; materials are never loaned to individuals or groups not affiliated with UCB.

6. **Question: Can duplicate copies be made of commercially-produced videos without getting permission from the copyright owner? For example, can a duplicate be made of a video which has gone out of print, is difficult to obtain on the commercial market, or is in danger of physical disintegration?**

   Answer: Generally, the right to duplicate video materials, including the right to make transfers from one format to another, must be secured from the copyright holder. The Office of Media Services will not duplicate materials for which permission to copy has not been obtained; the Media Resources Center will not accept such material for reserve viewing.

7. **Question: Can I have the Office of Media Services extract excerpts from a longer work for use in the classroom?**

   Answer: Under certain conditions, use of extracted material is permissible under the fair use provisions of the copyright law. Some of the considerations in applying fair use include the length of the excerpt; the purpose of the use (i.e. educational vs commercial or for profit); the nature of the copyrighted work and the potential impact the use may have upon the potential market for or present value of the work. In general, the excerpts used for the purposes of explication in a classroom should be brief and should not constitute more than a small portion of the work from which they are extracted. If the segment copied for use in the class supplants what would otherwise have been a sale of a program, the duplication of even a small segment may represent an infringement of the copyright, particularly if it represents the "heart" of the copied work.

8. **Question: Can I have a film that is in the "public domain" (i.e. the copyright has expired) transferred to videotape to show in the classroom more conveniently?**

   Answer: Public domain materials may be legally copied or transferred from one format to another. Unfortunately, it is often extremely difficult to determine the copyright status of particular works. Copying may be done only if: (1) the copyright has expired and has not been renewed (2) no individual elements of the film (music, literary basis of the film, etc) were copyrighted separately and are still protected by the law (3) the version of the film or video to be copied is the original work, not a colorized, restored, or otherwise altered version which may have been copyrighted as a new work. Often, an extensive search at the Copyright Office in Washington D.C. is necessary to determine the "public domain" status of a motion picture.

Further questions? Contact Gary Handman, Head, Media Resources Center, Moffitt Library (643-8566) or Robert Cremer, Associate Director, Office of Media Services (642-2535)

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Version 6/93

MEDIA RESOURCES CENTER

Media
Resources
Center

Moffitt Library — 1st Floor
2-8197

The Media Resources Center is the largest collection of video and spoken word audio materials on the Berkeley campus; it is one of the largest such collections in California. The Center's primary mission is to support study and teaching on the Berkeley campus. Use of the collections and facilities is generally limited to UC students, faculty, and staff. Priority is given to students engaged in course-related work.

Materials in the MRC collection are listed in the GLADIS and MELVYL online catalogs. In MELVYL, materials may be searched by format, as well as by language, by date of publication, and by campus location. For example: **f su** [i.e. find subject] **Afro-Americans civil rights and form video at UCB**; **f pn** [i.e. personal name] **Bill Moyers and date current** [i.e. last 3 years]; **f form video and lang French at UCB** [i.e. find all videos in French at UCB]. In addition to library's online catalogs, MRC also maintains printed subject videographies, available on request in MRC. These videographies will also shortly be mounted on the library's online information database (gopher server) and available via the campus network.

RESERVING MRC MATERIALS FOR CLASSROOM USE

In addition to on-site use, most materials in the MRC core collection may be used in the classroom by current UCB faculty or graduate student instructors. All distribution of videotapes in the MRC collection for use in the classroom will be done via the Media Resources Center. Faculty or GSIs wishing to use MRC materials in the classroom should make a reservation at least three days in advance by calling 642-8197 (a voice mail message is activated when our phone line is busy; if you choose to leave a message, please follow up with a phone call later on to make sure your reservation is booked for you.) Materials may be picked up on the day of showing; they should be returned immediately after use. Special arrangements may be made in the event a class is scheduled before MRC opens in the morning. Use of MRC materials either on-site or in the the classroom requires a current library card or valid staff identification. Tapes in the MRC collection are for use on the Berkeley campus only. As a rule, tapes may not be taken home for preview. Weekend use of materials is generally not permitted. To book an equipment reservation, contact the Office of Media Services, 9 Dwinelle 3-8637.

PLACING MATERIALS ON COURSE RESERVE

Faculty may place personal copies of legally acquired tapes, including rented materials, on short-term course reserve in the Media Center. The Media Center strictly adheres to current copyright laws governing videotape copying and use. In no instance will we accept for reserve materials which have been recorded off the air without permission. Similarly, illegally copied or compiled tapes (i.e. any copyrighted prerecorded tape copied without permission from the copyright owner) will not be accepted. MRC and the Office of Media Services have compiled a copyright question and answer sheet which discusses the use of copyrighted materials in the classroom and other educational contexts. The document is available in both MRC and OMS.

Faculty wishing to place materials on reserve for Spring Semester 1994 should do so early in January. Contact Kathleen Fitzhugh, operations supervisor (642-8197; email kfitzhug@library.berkeley.edu). Questions regarding copyright and the use of video materials should contact Gary Handman, head of MRC, at 3-8566 (ghandman@library.berkeley.edu).

RECOMMENDATIONS FOR ADDITIONS TO THE COLLECTION

Materials in the Media Center collection are selected by the Head of the Center and by other library subject specialists to support the teaching and research mission of campus. Because of limited acquisition funds, purchases for the collection are fairly selective. Recommendations for new acquisitions are always welcome. Suggestions for purchase, general inquiries about the collection, or questions regarding the effective use of media in the curriculum should be directed to Gary Handman.

UC Berkeley
Moffitt Library
Media Resources Center

InfoSheet

UNIVERSITY of GUELPH
the Library

Films and Videotapes..
Media Resources and the Audio Visual Collection

U.G.5 1993/07

The Collection

What

The Library's AV collection consists of about 12,000 films, videotapes, compact discs, phonodiscs, audio-tapes, slide-tape packages, etc. Such materials have been selected to support the teaching and research interests of this University, and have been funded from departmental library allocations (in the same manner as books and periodicals).

Access

All AV materials owned by the Library are listed in the Library's computer catalogues by author, title and subject.

Where

(a) 16 mm films may be obtained from the Media Resources office located on the Lower Level of the McLaughlin Library. Media Resources is open from 8:30 a.m. to 4:45 p.m. Monday to Friday. (exceptions 8:30 a.m. to 4:30 p.m. June-August and statutory holidays).

(b) Videotapes, audiotapes, slide/tape packages, etc., are located in the Reserve collection area on the main floor of the McLaughlin Library, and in the Reserve collection area in the Veterinary Science Section (Main Building O.V.C.). They are available for in-house viewing/listening whenever the buildings are open.

Services (Media Resources)

Borrowing/Renting

Library users may ask to have an item borrowed or rented from off-campus collections and commercial distributors. Media Resources has a collection of indexes and listings of holdings of such sources.

Films and videotapes to be obtained from these sources require advance notice - a minimum of two weeks and longer if possible. Factors affecting delivery of such films include the distance they must travel and their degree of popularity among competing borrowers.

Charges for borrowing, renting, shipping or damages must be borne by the user, an academic department or a grant to which the user has access

Previewing

Users may arrange to preview a videotape or film in the Library to decide upon its usefulness. Videotapes owned by the Library may be previewed on equipment in the Reserve area. Library-owned films and videos may be previewed whenever Media Resources is open and the preview facilities are available. Booking the preview facilities in advance is always preferable. Films and videos from outside distributors may also be brought in for preview. If there is a rental fee, it is usually substantially lower for previewing than for showing to groups. Other fees will accrue to the user as they do for group showings.

Classroom Showing

To arrange for a classroom showing of a film or videotape which is part of the Library's collection, a minimum of twenty-four hours notice and preferably more is required.

If an operator is needed, seventy-two hours notice is required. To avoid misunderstandings the request, and any subsequent changes to it, must be in writing. The appropriate request form is available from academic departmental offices. There is a fee for operators and equipment delivery

Lending Off-Campus

Films and Videos may be loaned library-to-library, not to an individuals. Such requests are dealt with on a case-by-case basis by Media Resources staff.

For help ask at the Media Resources Office or any Reference Desk

BEST COPY AVAILABLE

The following are examples of some films and videotapes available in selected subject areas:

ANIMAL WELFARE/RIGHTS

Animal Rights: Factory Farming (VHS)
Kiss the Animals Goodbye (VHS)
Humane Handling and Laboratory Techniques: For the Mouse (VHS)
Farm Animal Welfare (VHS)
Humane Slaughter? (VHS)
The Animals Film (Film)

EQUINE STUDIES

Horses in Motion (Film)
Equine Stereotype Behaviour (VHS)
Lamenesses of the Hindlimb (VHS)
Long Distance Riding (VHS)
Parturition of the Mare (Film)

ANTHROPOLOGY

Off the Verandah (VHS)
The Odyssey Series (VHS)
Yanomama (Film)
The Nuer (Film)
The Millenium Series (VHS)

BUSINESS AND ECONOMICS

Racing the Rising Sun (VHS)
Japan Inc: Lesson for North America (Film)
Not by Jeans Alone (Film)
The Power of Vision (VHS)
Losing the War with Japan (VHS)

FAMILY STUDIES

The Failing Marriage (Film)
A Kind of Family (VHS)
Plenty of Nothing (Film)
Crown Prince (VHS)
Child Abuse (VHS)

GERONTOLOGY

The Silence Upstairs (VHS)
George and Rosemary (VHS)
Mr. Nobody (VHS)
The Company of Strangers (VHS)
Nell and Fred (Film)

HISTORY

The Valour and the Horror Pt. 1-3 (VHS)
The War Series (Film)
War in the Gulf Series (VHS)
The Champions (Film)
Hitler's Rise (Film)

NATIVE STUDIES

To Heal the Spirit (VHS)
Eagles on the River (Film)
Justice Denied (VHS)
Drums (VHS)
Richard Cardinal: Cry from a Diary of a Metis Child (VHS)
Acts of Defiance (VHS)

PSYCHOLOGY

Psychology: The Study of Human Behavour Series (VHS)
What is Gestalt (Film)
Autism: Breaking Through (VHS)
Asylum (VHS)

SOCIOLOGY

Still Killing Us Softly (VHS)
Facing Up to Aids: Sex in the 90's (VHS)
Nose and Tina (Film)
Berkley in the Sixties (VHS)
28 UP (VHS)
The War Against the Indians (VHS)

WOMEN'S STUDIES

Change of Heart (Film)
Montreal Massacre (VHS)
Love, Women and Flowers (VHS)
Life and Time of Rosie the Riveter (VHS)
Burning Times (VHS)
The Treadmill (Film)

University of Illinois

The Electric Undergrad

NEWS FROM THE UNDERGRADUATE LIBRARY
MEDIA CENTER / MICROCOMPUTER LAB

Volume 4, Number 5 *University of Illinois* *Fall, 1993*

Joyce Wright
Acting Head of Undergraduate Library
333-3489

Yaping Liu
Media/Microcomputer Librarian
333-2640

Lisa Romero
Cataloging Librarian
244-3771

Luella Carter
Media Cataloging Office Manager
244-3773

Barbara Friedberg
Media Desk Supervisor
333-2667

WELCOME BACK: Undergraduate Library Staff, Graduate Assistants and Student Assistants

I trust that everyone had a good summer. Now that Fall semester is in full swing, I'd like to take this time to say WELCOME BACK!

I'm sure everyone is geared up for the new academic year. Many of you are newcomers to the campus and library. The Undergraduate Library is a great place to work. Feel free to stop by my office if you have any questions.

My best wishes to all for a good year.

Joyce C. Wright

UNDERGRADUATE LIBRARY FALL HOURS

Monday thru Thursday	8:00 AM - 1:00 PM
Friday	8:00 AM - 10:00 PM
Saturday	9:00 AM - 10:00 PM
Sunday	1:00 PM - 1:00 AM

UNDERGRADUATE LIBRARY REFERENCE HOURS

Monday - Wednesday	10:00 AM - 4:00 PM 7:00 PM - 10:00 PM
Thursday - Friday	10:00 AM - 4:00 PM
Saturday	1:00 PM - 4:00 PM
Sunday	1:00 PM - 4:00 PM 7:00 PM - 10:00 PM

UNDERGRADUATE LIBRARY CD-ROM DESK HOURS

Monday - Thursday	10:00 AM - 10:00 PM
Friday	10:00 AM - 5:00 PM
Saturday	1:00 PM - 4:00 PM
Sunday	1:00 PM - 4:00 PM

UNDERGRADUATE LIBRARY MICROCOMPUTER LAB*

With the cooperation of CCSO the Undergraduate Library Microcomputer Lab equipment was upgraded over the summer. The IBM PS/2 Model 30s were replaced with DELL 433/L 486 machines (16 of them, two of which have CD ROM capabilities). The MAC SEs and SE 30s were replaced with MAC IIs machines (also 16). The carrels were removed so that the area is more open and visible to the public.

Students have commented on how much faster the new computers are than the old ones. The Undergraduate Library looks forward to a continuous working relationship with CCSO. Any questions regarding the lab should be directed to 244-2562.

Yaping Liu

MULTIMEDIA CLASSES

A PC Multimedia Lab* has just been opened at the Undergraduate Library. The Lab is located on the upper level of the Undergraduate Library in Room 289.

The Lab consists of 20 IBM Value Point 486/33 MHZ machines with 12 RAM, Sound Blaster 16s, and CD ROMs (5 of which also have Action Media Capture Boards in them).

Also in the Lab are 5 IBM PS/2 Multimedia machines with 8M RAM, M-Motion Video Adapter Boards, CD ROMs, and Laser Disc Players.

The Multimedia Lab is open to the public when classes are not in session. Class schedules are arranged and posted at Room 289 by CCSO staff.

Under Mary Jane Petrowski, Bibliographic Instruction Coordinator, some Bibliographic Instruction classes have begun using the Multimedia classroom. Two Multimedia-based class software packages are loaded in the Multimedia Lab (Chemistry and Electronic Engineering undergraduate courses).

Beginning Sept. 20, the Educational Technologies Assistance Group will be presenting a workshop on "Multimedia Instructional Design and Implementation." The workshop will be held in the Multimedia classroom and is available to all faculty, staff, and students of the University of Illinois and affiliated agencies.

Yaping Liu

*The Microcomputer Lab and Multimedia Lab are open during Undergraduate Library hours.

VIDEO-FINDER

It's new and user-friendly. Video-finder is a database designed to help patrons locate videos in the Undergraduate Library Media Center. Patrons can search Video-Finder by title, subject, director, language, cast, year and format. The system also allows users to reserve videos for viewing.

Presently, there are two locations for Video-Finder, at the Media Center and at the Workstation for disabled patrons table.

Joyce Wright

USER SERVICES COMMITTEE

Last spring, Robert Wedgeworth appointed a User Services Committee to identify service areas in the library that needed further investigation. Several Undergraduate Library staff members have been appointed to serve on various subcommittees of the User Services Committee. They are:

Mark Chenail -- Patrons with Disabilities Committee (Chair)
Sharon Hershbarger -- Copyright and Reserves Committee
Sharon McFarland -- Billing/Overdues/Notices Committee
Lisa Romero -- Library Hours and Study Space Committee
Mary Jane Petrowski -- Reference Services/User Education Committee
Tucker Robison -- Reference Services/User Education Committee

Joyce Wright

UNDERGRADUATE LIBRARY PLAZA DECK

Plans are to have the Plaza Deck Level completed by October 30th. Presently the North entrance area is open to pedestrian traffic.

Joyce Wright

VISITOR FROM MEXICO

Lourdes Tiscareno Arroyo, librarian from the University of Guadalajara, Mexico, visited the Undergraduate Library on September 2nd. Ms. Arroyo was given a tour of the library by Lisa Romero.

NEW MAGAZINE COLLECTION

A Canon Microprinter 90 is located in Undergraduate Library Periodicals. The library obtained this equipment from end-of-the-year funds.

UNDERGRADUATE LIBRARIANS ON THE MOVE

Cliff Bishop, Mary Jane Petrowski and Joyce Wright attended the ALA Annual Conference in New Orleans.

ELECTRIC UNDERGRAD

The July/August issue of College and Research Libraries News featured an article on The Electric Undergrad at the University of Illinois at Urbana-Champaign.

LASERDISC EXHIBIT

Currently on display at the Media Desk are several newly cataloged laserdiscs of noteworthy films of the past few years, including the unique comedy, To Sleep with Anger, the powerful Reservoir Dogs and the interracial romance, Mississippi Masala. Also new on disc at Media is the special wide screen Collector's Edition of Alien in CAV format, for frame-by-frame analysis, with accompanying material including behind-the-scenes footage and an annotated history of the film.

Barbara Friedberg

NEW ADDITIONS TO THE MEDIA CENTER

New additions received for cataloging since the Summer newsletter may be reserved for preview by calling either Barbara Friedberg at 333-2667 or Luella Carter at 244-3773 between the hours of 8:00 AM and 5:00 PM, Monday thru Friday.

(VHS titles)

- AMERICA'S SERIES
  - THE AMERICANS
  - BUILDERS OF IMAGES
  - CAPITAL SINS
  - CONTINENT ON THE MOVE
  - FIRE IN THE MIND
  - GARDEN OF FORKING PATHS
  - GET UP, STAND UP
  - IN WOMEN'S HANDS
  - MIRACLES ARE NOT ENOUGH
  - MIRRORS OF THE HEART
- BEOWULF
- BLOOD OF JESUS
- CHAOTICA I: SPACE-TIME DYNAMICS IN VIDEO FEEDBACK & CHAOTIC ATTRACTORS OF DRIVEN OSCILLATORS
- DREAM WINDOWS: REFLECTIONS ON THE JAPANESE GARDEN
- EARTH THAT FEEDS US
- FACING THE FUTURE
- FRACTALS: AN ANIMATED DISCUSSION
- HIGH HEELS
- HIGH SCHOOL
- HIROSHIMA MON AMOUR
- HORSE OF PRIDE
- IKWE
- LEON SENDER'S WAR (HOLOCAUST EYEWITNESS PROJECT)
- LUCIA
- MARCH ON
- MARION WOLFF: CHILDHOOD IN BERLIN (HOLOCAUST EYEWITNESS PROJECT)
- MOON OVER HARLEM
- NATURAL MINIMAL SURFACES VIA THEORY AND COMPUTATION
- NESSE GODIN REMEMBERS (HOLOCAUST EYEWITNESS PROJECT)
- NEW LOOK AT KNOT POLYNOMIALS
- PAJAROS TIRANDOLE A LA ESCOPETA
- PLAFF
- PRELUDE TO VICTORY
- RICHARD SCHIFTER: LEAVING HIS PARENTS (HOLOCAUST EYEWITNESS PROJECT)
- RODNEY KING CASE: WHAT THE JURY SAW IN CALIFORNIA V. POWELL
- SCAR OF SHAME
- SIGNS OF GRACE
- TEACHING MEDIEVAL ROMANCE THROUGH VIDEO PERFORMANCE: THE ROMANCE OF THE ROSE
- TO SUPPORT AND DEFEND: THE ROLE OF HOMOSEXUALS IN THE MILITARY
- TOYING WITH THEIR FUTURE
- WAVELETS MAKING WAVES IN MATHEMATICS AND ENGINEERING
- WHEN A WOMAN ASCENDS THE STAIRS
- WOMEN, CHANGING OUR ROLE

(LASERDISC titles)

- ROMEO AND JULIET
- TANNER '88

IUB Libraries
Bloomington, IN 47405 (812) 855 0100

Media Services

Media & Reserve Services

The Media & Reserve Services unit provides a wide range of audio and video materials to students and faculty of Indiana University and to Indiana residents. Located on the first floor of the Main Library, the Media Center contains a variety of audiovisual equipment, including 3/4 inch videocassette players, 1/2 inch VHS players, laserdisc players, audiocassette players, and a slide-tape player. This equipment may be used to play back material in the library's collection, personal copies placed on reserve by faculty, or the user's own material. The Main Library audio and video collections are housed near the equipment, behind the Media & Reserve service desk.

The Collections

The audiocassette collection is comprised of several thousand spoken-word tapes covering a broad range of topics--from a discussion of immigration law to a lecture on avoiding procrastination to an interview with author Toni Morrison to Gerald Ford's debates with Jimmy Carter. The collection also includes dramatizations of plays and poetry readings.

The video collection is comprised of more than 4,500 videocassettes and laserdiscs, including documentary films; feature films and other creative works, such as dramatizations of short stories, video art, and conceptual art; and performances of plays, operas, and ballets. Most of the laserdiscs are feature films and many include supplemental material in addition to the actual film, such as an interview with the director, critical commentary about the film, production stills, and outtakes.

Students use audio and video as information sources for papers and speeches and to supplement readings and classroom discussions. Audio and video materials are essential to research in some areas, such as speech communication and film studies. However, they provide unique information in many other disciplines, such as history, literature, political science, and the physical sciences. For example, many Shakespeare students develop new insights into a particular play by watching a performance on videocassette in addition to reading the play. A theater student may gain insight into a particular part by comparing two performances of the same play.

Locating Audio and Video Materials

IUCAT, the online catalog for the holdings of the Indiana University Libraries, provides complete access to videorecordings in this collection and most of the audiocassettes (approximately 75 percent). Information for the audiocassettes not in IUCAT is available in the Audiocassette Card Catalog located in the Media Center. For further information on locating video and audio materials in IUCAT, see the library publications "Searching IUCAT for Video" and "Searching IUCAT for Audio," available in Media & Reserve Services.

After obtaining a call number for the desired videorecording or audiocassette, ask the desk attendant for the item. Students must use videocassettes and laserdiscs in the Media Center, so the desk attendant will bring the item and a set of headphones. Instructors may borrow videorecordings for one day, but must make arrangements with the Head Librarian or the Media Coordinator to take them from the library. Audiocassettes may be used in the Media Center or checked out for one week; portable audiocassette players are also available for one week loan.

Group Video Showings

Instructors who would like an entire class to view a videorecording may arrange a group showing in the library or borrow the videorecording for one day. The library also provides rooms within the Main Library for group showings. This service is also available to IU student groups or other organizations that would like to show library videorecordings to a group. To reserve a videorecording to be shown in a classroom or to arrange a group showing in the Main Library, contact Colleen Talty or Kristine Brancolini at 855-1652 or via email LIBMEDIA as soon as possible before the showing, but preferably at least one week.

Reserve Services

The Media & Reserve Services unit operates a reserve service for materials the library does not own. The reserve collection includes both audio and videorecordings, such as class lectures, pre-recorded feature films, and locally-produced documentaries.

Circulation Policies

Students must view videorecordings in the Media Center. They may check out videorecordings for classroom presentations with permission from the instructor.

Instructors may borrow videorecordings for one day to preview or to show in a classroom. For a copy of the complete circulation policy or for additional information, contact Colleen Talty or Kristine Brancolini at 855-1652 or via email LIBMEDIA.

Media Fine Rates

Audiocassettes --
25 cents per part per day

Audiocassette players --
$1.00 per day

Audiocassettes and players must be returned to the Media & Reserve Services desk. The penalty for returning materials or equipment to a location other than Media & Reserves or through campus mail is $5.00. This amount will be charged in addition to any overdue fines.

Related Publications

For additional information, see the following publications, available in Media & Reserve Services:

"Searching IUCAT for Audio"
"Searching IUCAT for Video"
"Video Circulation Policy"

S-5v.1
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IUB Libraries
Bloomington, IN 47405 (812) 855-0100

Reserve Services
Media & Reserve Services

Instructors often request that reading materials be placed on reserve to ensure that all students enrolled in a class have ready access to the materials. The IU-B Libraries maintain reserve collections in all branch libraries, the Halls of Residence Libraries, the Government Publications Department, and in Media & Reserve Services. This fact sheet describes the reserve services and policies of the Media & Reserve Services in the Main Library. For information concerning other library reserve policies, contact the specific library.

How to Use Reserve Services--Media & Reserve Services

Media & Reserve Services maintains a collection which serves both undergraduate and graduate courses. Items on reserve are listed in the Reserve Services card catalog which is located next to the Media & Reserve Services Desk in the Media/Reserve Reading Room. Cards are stamped to indicate the type and location of material. References are provided for materials on reserve in other Main Library departments such as Government Publications. Cards for audio and video reserve materials are interfiled with print reserve materials for a particular course. All of these materials are shelved behind the Media & Reserve Services Desk, so you must ask for them there by instructor's name and course number. Audio and video reserve materials must be used in the Media Center. Due to the varying lengths of these materials, there are no loan lengths; the item should be returned to the desk when you have finished using it.

Books

Open Reserve collection contains books owned by the IU-B Libraries. Books on open reserve are shelved by Library of Congress call number in the Media/Reserve Reading Room stacks.

Open reserve books may be used in the reading room, or may be checked out for 3 hours or for overnight loan. Overnight loan materials may be checked out 3 hours before library closing and are due 1 1/2 hours after opening the following morning.

Some open reserve books my be checked out for 1 day or 3 days if indicated on the wrapper of the book as specified by the instructor.

Closed Reserve materials are shelved behind the Media & Reserve Services Desk. Closed reserve materials must be charged out at the desk for a 3 hour loan and may be used only in the reserve reading room.

Personal Copies are materials owned by instructors submitted for reserve use. They are shelved behind the Media & Reserve Services Desk. Personal copies can be charged out for 3 hour, 1 day, or 3 day loans as indicated on the wrapper. They may also be checked out overnight unless listed as "closed reserve."

Photocopies

File A contains photocopies of periodical articles or other materials and is located near the windows across from the reserve desk. The photocopies are filed alphabetically by the last name of the article's author or by title if no author is stated.

File A materials may be used in the reading room for as long as needed. They may be checked out from the desk for 3 hours, 1 day, or 3 day loans as indicated on the folder. They may also be checked out for overnight use.

File B photocopies are filed behind the Media & Reserve Services Desk. Ask for File B material by the last name of the article's author or by the title of the article if no author is listed.

File B materials must by checked out at the desk and used in the reading room on 3 hour loans. Overnight loans are made unless materials are listed as "closed reserve."

Checking out and Returning Reserve Materials

1. Only one reserve item (book, article, videorecording) per person may be checked out at the same time.

2. All book loans are for three hours unless otherwise specified on the band around the front cover.

3. Most print reserve items may be checked out overnight three hours prior to library closing time. A reserve item checked out overnight is due back 1 1/2 hours after the library opens the next day.

4. No reserve audio or video materials may be taken from the Media & Reserve Media Center.

5. All reserve items must be renewed in person. They may not be renewed by telephone or over the AIE. Renewals are not permitted if someone else has placed a hold on the item.

6. All reserve items must be returned to the Media & Reserve Services Desk. Do not return reserve items to another library, another circulation desk in the Main Library, or in a bookdrop. You are responsible for the item until it has been discharged in Media & Reserve Services.

7. Reserve fines:
2 cents per minute, calculated only during the hours the Main Library is open.

Placing Materials on Reserve

Professors, instructors, and graduate assistants should refer to "Guidelines for Placing Materials on Reserve," available at the Media & Reserve Service Desk (855-1650). Reserve information and request forms may be gotten via electronic mail, PRISM: LIBRSVP.

Materials may be placed on reserve through the university's computer network, the AIE. Choose Library Services from the AIE menu and follow sub-menus and instructions.

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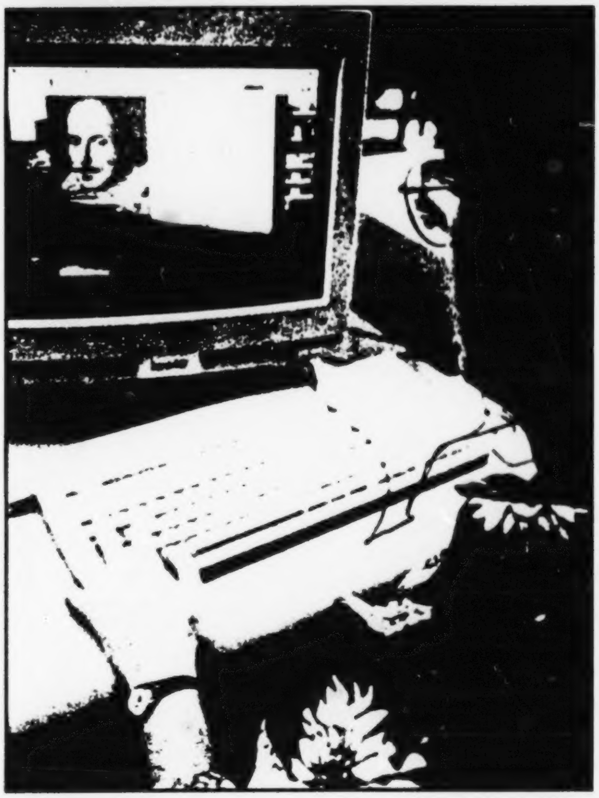
Oct. 1993 The University of Iowa Libraries

Information Arcade
BULLETIN

MULTIMEDIA:

The word has a jazzy, technological sound and, like "virtual reality," has begun to capture the imaginations of artists, teachers, students, publishers, and Madison Avenue.



But *multimedia* offers more than flashy images, slick animation, digitized audio and full-motion video. It holds the promise of a new and enriching way to teach, to study, or to conduct research. Multimedia programs weave textual, visual, and aural materials into a tapestry of diverse but interrelated sources for learning and research. Multimedia offers faculty members a chance to teach "the complete picture" with tools they can use to spark enthusiasm from their students. Because they bring together such a wealth of source materials and provide many ways for an individual to locate and link information, good multimedia databases can encourage intellectual curiosity and interdisciplinary approaches to research.

In the Information Arcade, individuals can explore a growing collection of multimedia databases published on CD-ROM and videodisc, including such titles as *Perseus: Interactive Sources and Studies on Ancient Greece*, *Shakespeare's Twelfth Night*, *Images de la Révolution Française*, *Mozart: The "Dissonant" Quartet*, and *Who Built America : From the Centennial Celebration of 1876 to the Great War of 1914* . In the Arcade's electronic classroom, faculty can draw on these resources and others to illustrate a lecture or to stimulate discussion.

A number of University of Iowa faculty and staff are even creating their own multimedia databases, often working with the multimedia development staff at Second Look Computing. And some faculty are

See *Multimedia*, p. 3

Classic multimedia resource brings ancient Greece to Iowa

Last March, a research seminar titled "Old Texts/New Tricks" was offered by library staff in the Information Arcade. The Seminar focused on language and literature, and included a demonstration of *Perseus*, a multimedia database for the study of ancient Greek civilization. Named after the mythological explorer, *Perseus* was developed at Harvard University by a large team of classicists, including philologists, historians, and archaeologists.

So what "new tricks" can *Perseus* perform? The CD-ROM and videodisc contain the equivalent of 6,000 images and thirty books; the second edition, due out

See *Perseus*, p. 2

BEST COPY AVAILABLE

Instructional designer has an ear for the arts

Arcade Profile

Paul Soderdahl

The fusion of computer software and hardware into the rehearsal room or the composer's work area, or even into the music classroom, has not caught up with fast-moving developments in technology. Paul Soderdahl believes it's time for musicians and educators to discover the value of technology as a tool for their craft.

"I'm interested in exposing people to technology both as an instructional tool and as a tool for their own artistic creation," he says.

For several years, Soderdahl has been using electronic tools as teaching aids. More recently, he has explored the application of *multimedia* to education in the arts. "Specifically, I'm interested in the development of computer-assisted instruction for music education. That could be software for teaching anything—from music notation to concepts in music," he says.

Soderdahl is no stranger to either computers or music. He holds a B.A. in math, a B.M. in instrumental music education, and an M.S. in technology-based music instruction from Northwestern University. He is currently working on a Ph.D. in instructional design and technology at the University of Iowa, with an emphasis in computer-assisted instruction.

In this issue of the *Arcade Bulletin*, we talk with one of our graduate assistants about his background and his service-oriented role in the Arcade. Like all of our staff members, his expertise extends well beyond the realm of computers.

Soderdahl has employed his music background on several local projects, such as the Miracle Arts program at the University of Iowa Hospital School. His ongoing work involves the use of adaptive technology for mentally and physically disabled students. Soderdahl has

See *Soderdahl*, p. 4

***Perseus*, from p. 1**

in 1994, will contain many more primary source materials. The CD-ROM includes the complete works of Homer, Aeschylus, Sophocles, Herodotus and Thucydides among others. Many of the Greek texts and their English translations are from the Loeb Classical Library (Harvard University Press). One can search for the occurrence of a given word in an individual text or in all texts and analyze Greek words morphologically. It also includes an online version of the Liddell-Scott *Intermediate Greek-English Lexicon.*

The *Perseus* image database is the largest corpus of Greek art ever published electronically. It includes photos of vases, sculptures and buildings along with maps and archeological site plans. There are links between textual and visual materials. For example, from the "Historical Overview" section, one can click on a given location for the archeological site plan and then view photos of the site from the videodisc. Researchers can create their own non-linear paths through the database in this fashion.

Perseus can serve as a research tool for individual study or as a teaching tool. When it is used at the Instructor's workstation in the Information Arcade's electronic classroom, the images and text can be projected onto large screens in the front of the Arcade classroom. Its appeal should not be limited to classicists because it can be used by art historians, anthropologists, students of western civilization or comparative literature as well as others, who, like the ancient hero, are willing to explore.

—Jim Julich

MULTIMEDIA

Multimedia short courses available

A number of short courses featuring multimedia applications and multimedia tools are taught regularly by staff members at Second Look Computing, a division of Instructional Computing in the Weeg Computing Center. Second Look is home to the Computer Assisted Instruction Lab and the Multi-Media Computing Studio.

Several of those courses are held in the Information Arcade classroom, and many of the software packages are available for use in the Arcade.

For information about any short courses, call Weeg at 335-5525 or 335-5493.

Graphics and scanning

Photoshop, Part 1
Photoshop, Part 2
Scanning Images on the Macintosh

Presentation and Authoring

Introduction to Persuasion on the Macintosh
Passport Producer
Authoring Options: SuperCard, HyperCard and New Tools
Macromind Director, Part 1
Macromind Director, Part 2
Macromind Director, Part 3
The Annotator

Audio and Video

Digital Audio on the Macintosh: SoundEdit Pro
Digital Video, Part 1
Digital Video, Part 2

Multimedia, from p. 1

assigning multimedia projects to their students.

For example, Professor Lauren Rabinovitz, in American Studies, developed a multimedia study of *Rebecca*, the 1940 film based on the novel of the same name. *The Rebecca Project* integrates analyses of the movie from a variety of critical perspectives with still photographs, full-motion video of sequences from the film, and scanned images of contemporary sources like newspaper advertising for the film — a creative new tool for studying a multimedia art in its context.

From Alice to Ocean is the nonfiction account of a young woman's solo journey across the Australian outback.

Last spring, English professor Brooks Landon taught a course titled "Literature and Culture of Twentieth Century America" in the Information Arcade classroom. The centerpiece for that course was a multimedia exploration of the 1893 World's Columbian Exposition in Chicago, an event in which Americans witnessed demonstrations of technology that would revolutionize the modern world.

This interactive CD-ROM contains color photos, narration, video and music.

In a fitting parallel, Landon's students used some of the newest technology of this century to study the event through *White City*, Landon's multimedia database of text, photos, maps, drawings, and other sources on the Exposition. Not only did students "experience" a more complete rendering of the subject, but Landon urged them to participate in the *creation* of the database. Students did in-depth research, used Information Arcade equipment and software to scan photographs, drawings, and other contemporary documents, recorded music, and contributed text, as well as their own analyses, to the study of the *White City*. The course assignments enabled students to focus on a particular aspect of the fair, explore through multiple sources how that topic was reflected in the literature and culture of the period, and contribute information and ideas to a larger scholarly project.

While medieval manuscripts and modern examples of fine printing may seem light years away from the technology of multimedia, David Schoonover, Curator of Rare Books in the Libraries' Special Collections Department, has been scanning rare Old English manuscripts as well as contemporary "artists' books." He's organized those computerized

See *Computerized*, p. 4

MULTIMEDIA

***Computerized*, from p. 3**
images, synchronized with appropriate music, into a multimedia slide show called *Medieval Manuscripts and Artists' Books: 1100-1993* to promote the Libraries' special collections to faculty and students.

To discuss the possible applications of multimedia to your needs, or to see a demonstration of any of our multimedia resources, contact Anita Lowry (335-6469 or anita-lowry@uiowa.edu), who will put you in touch with a library staff member who has expertise relevant to your interests.

—Jim Duncan

Arcade Profile

***Soderdahl*, from p. 2**
been writing software that allows students to use alternative input devices, such as pressure-sensitive pads and switch boxes.

"The goal is not just music as therapy or catharsis, but to teach kids to create music," he says.

In his instructional duties at the Information Arcade, Soderdahl assists patrons who want to digitize video and audio, and to blend those elements into their multimedia creations. He instructs patrons not only on a "technical" basis, but also from an artistic perspective, by suggesting design alternatives.

In his future pursuits, Soderdahl says he would like to manage a multimedia lab in a focused setting, such as a small liberal arts college. But he says he wants to continue his development work.

"I don't believe in the use of multimedia just for multimedia's sake. I want to develop a variety of instructional tools—not slick, like advertising productions, but ones with true instructional value."

— Jim Duncan

Layout, photography and general editing by Jim Duncan

The University
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Campus
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The University of Iowa
University Libraries
Iowa City, IA 52242

The University
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INFORMATION ARCADE

**Information
Bulletin # 15**

LOCATION: Main Library, 1st Floor Northwest Corner

HOURS: 9:00 am - 9:00 pm Mon. - Thu. 1:00 pm - 5:00 pm Sat.
9:00 am - 5:00 pm Fri. 1:00 pm - 9:00 pm Sun.
Interim and summer hours may differ.

PHONE: 335-6465

SERVICES: The purpose of the Information Arcade is to facilitate the integration of new information technologies into learning and research. In the Arcade, UI students, faculty, and staff can find a variety of resources for learning advanced information skills and for acquiring information in various formats.

The Information Arcade provides access to a wide range of electronic source materials, with an emphasis on textual and multimedia databases; to OASIS and to other online catalogs and information sources on the Internet; and to equipment and software to support independent learning, classroom instruction, and research.

STAFF: Anita Lowry, Head, Information Arcade (email: anita-lowry@uiowa.edu) The Arcade's service desk is staffed by Lab Monitors who assist users with simple questions. Graduate Assistants from a variety of academic disciplines provide in-depth help with the resources in the Arcade. And, since the Arcade is located within the Main Library, a host of other information resources and expertise is available nearby.

FACILITIES: The Information Arcade facilities are grouped in four major areas:

1. **Information Stations:** These stations (Mac, IBM, and NeXT) are primarily for research and independent learning — accessing and using information from a variety of sources in the library, on campus, and around the world via the Internet.
2. **Multimedia Stations:** These stations include Mac and IBM computers, laser disk players, CD-ROM players, Syquest disk drives, and scanners.
3. **Course Preparation Lab:** This facility provides university faculty and staff with resources for research, as well as for the development of teaching materials, software, and multimedia presentations.
4. **Classroom:** The Arcade classroom contains two instructor's stations (Mac and IBM) and 24 students' stations (Mac). The classroom is fully networked, allowing the instructor and students to interact and work cooperatively on projects. Projection and sound equipment allow instructors to integrate text, graphics, and video into their presentations. When a class is not meeting in the classroom, the Mac students' stations may be used as Information Stations.

RESOURCES: Source materials accessible in the Arcade include the following.

Electronic Texts:

ARTFL: American and French Research on the Treasury of the French Language (online): over 2000 French literary, philosophical, religious, political, & scientific works from the 17th century to the present.

CETEDOC Library of Christian Latin Texts (CD-ROM): writings from the *Corpus Christianorum, Patrologia Latina,* & other collections.

Dartmouth Dante Database (online): text of *La Divina Commedia* & major commentaries in Latin, Italian, & English.

Hypertext fiction (disk), including *Afternoon, A Story* (Michael Joyce), *Victory Garden* (Stuart Moulthrop).

Kant, Immanuel. Gesammelte Schriften (CD-ROM): vol. 1-9 Akademie ed. (German).

Milton, John. Complete Poetic Works (disk): old spelling edition edited by Roy Flanagan.

Past Masters (disk): works of such philosophers as Locke, Berkeley, Hume, Hobbes, Mill, Bentham, Machiavelli, Rousseau, Descartes, Leibniz, Spinoza, Aristotle, Thomas Aquinas; mostly in English.

PHI CD-ROM # 5.3: classical Latin texts; Hebrew & Greek Biblical texts; the Latin Vulgate; other ancient texts.

PHI CD-ROM # 6: Greek papyri & inscriptions; Coptic texts.

Thesaurus Linguae Graecae (CD-ROM): over 8,000 works by 3,000 Greek authors from 8th century BC through 6th century AD.

Thomae Aquinatis Opera Omnia cum hypertextibus (CD-ROM): works of Thomas Aquinas & other medieval Latin writings in the thomistic tradition.

UMLS Knowledge Sources (CD-ROM): thesaurus of medical terminology.

WordCruncher Disk (CD-ROM): includes:
- *Shakespeare* (Riverside Ed.)
- *The Bible* (King James and others)
- *Library of America* (selected texts)
- *Constitution Papers* (historical documents).

Multimedia Databases:

The Dickens Web (disk): hypermedia guide to the writings & world of Charles Dickens.

Electric Differential Multimedia Textbooks (CD-ROM): medical textbooks, *Electric Diffuse Lung* & *Electric Airway*, developed at UI.

From Alice to Ocean (CD-ROM): a young woman's journey across the Australian outback.

Images de la Révolution Française (videodisk): over 15,000 engravings, drawings, coins, medals, etc., from Bibliothèque Nationale.

The "In Memoriam" Web (disk): hypertextual exploration of Tennyson's poem.

Mozart: The "Dissonant" Quartet (CD-ROM): multimedia exploration of this string quartet.

Multimedia Birds of America (CD-ROM): text & plates of 1840-44 first edition of Audubon's *Birds of America;* sounds for many birds.

Perseus: Interactive Sources and Studies on Ancient Greece (CD-ROM & videodisk): classical texts in Greek & English, maps, images, essays, & the Liddell-Scott *Intermediate Greek-English Lexicon.*

Revelations from the Russian Archives (disk): images, with English trans., of selected documents from archives of the former Soviet Union.

Rome Reborn: The Vatican Library and Renaissance Culture (disk): approx. 200 images of books & maps from the Vatican Library.

Shakespeare's Twelfth Night or What You Will (CD-ROM): multimedia guide to the play.

U.S. Atlas (CD-ROM): road, topographical, & statistical maps; text & statistics on 200 topics.

Who Built America: From the Centennial Celebration of 1876 to the Great War of 1914 (CD-ROM): multimedia history book.

Courseware and Software:

CA Lab (disk): programs for displaying cellular automata (self-generating computer graphics).

CHAOS: The Software (disk): software for exploring and demonstrating chaos theory.

CONDUIT software (disk): instructional programs published by CONDUIT at UI.

EndNote Plus and *Pro-Cite* (disk): bibliography management software.

interText (disk): program to produce multimedia annotations for texts; developed by Second Look Computing at UI.

Multimedia and presentation software.

Storyspace (disk): hypertext writing environment.

Tarski's World (disk): program to teach logic.

Turing's World (disk): an introduction to Turing machines.

10/93

The University
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VIDEO LOAN AND FINE POLICIES
MEDIA SERVICES
UNIVERSITY OF IOWA LIBRARIES

Loans: Two (2) video titles can be checked out of Media Services overnight. They are due one hour after the department opens the following day. During the week videos are due at 10 am. On the weekends they are due at 2 pm.

Fines: Because videos circulate on an hourly basis, they are subject to the same fines as other materials in this catagory, including reserve materials. At automated sites, the fine is 1¢ per minute per item. At non-automated sites, these fines accrue at the rate of 60¢ per hour, or a portion thereof. The maximum fine per item in this catagory is $20.00.

CINÉVIDÉOTHÈQUE

(FILMS ET VIDÉOCASSETTES)

La **Cinévidéothèque** est un service spécialisé où l'on retrouve une collection:

- de plus de 10 200 documents filmiques,
- de différents formats (films 16 mm, 8 mm, super 8 mm, films fixes 35 mm, vidéocassettes 1/2" VHS, 3/4" U-Matic),
- relatifs à la plupart des disciplines enseignées à l'Université Laval, et
- dont le choix est assuré par les conseillers ou conseillères à la documentation, en collaboration avec les professeurs ou professeures, en fonction de l'enseignement et de la recherche.

LOCALISATION

La Cinévidéothèque est située au 4ᵉ étage, local 4183-Z de la Bibliothèque générale, pavillon Jean-Charles-Bonenfant.

Adresse postale:

La Cinévidéothèque
Local 4183-B
Pavillon Jean-Charles-Bonenfant
Université Laval
Québec (Québec)
G1K 7P4

HEURES D'OUVERTURE

*Pour connaître les dates exactes où ces heures d'ouverture sont en vigueur, veuillez consulter l'**Horaire de la Bibliothèque**.*

De la mi-juin à la mi-août, les services sont assurés jusqu'à 16 h 30 du lundi au jeudi et jusqu'à 16 h 00 le vendredi.

- **SALLES DE PROJECTION ET LIBRE SERVICE VIDÉO**

  - **Septembre à avril:**

lundi à vendredi	:	8 h 30 à 23 h 00;
samedi	:	10 h 00 à 17 h 30;
dimanche	:	fermé.

  - **Mai à août:**

lundi à vendredi	:	8 h 30 à 12 h 00; 13 h 30 à 17 h 00;
samedi et dimanche	:	fermé.

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- **SERVICE D'EMPRUNT OU DE LOCATION À L'EXTÉRIEUR, SERVICE DE RÉFÉRENCE**
  - **Toute l'année:**

    lundi à vendredi : 8 h 30 à 12 h 00;
    13 h 30 à 17 h 00;
    samedi et dimanche : fermé.

- **SERVICE DE PRÊT ET DE RÉSERVATION**
  - **Septembre à avril:**

    lundi à vendredi : 8 h 30 à 21 h 00;
    samedi et dimanche : fermé.

  - **Mai à août:**

    lundi à vendredi : 8 h 30 à 12 h 00;
    13 h 30 à 17 h 00;
    samedi et dimanche : fermé.

CLIENTÈLE

- Toute personne détenant la carte d'identité de l'Université Laval;
- les institutions affiliées à l'Université Laval;
- les autres institutions universitaires;
- les institutions d'enseignement et les hôpitaux;
- les organismes de la région 03.

PERSONNES-RESSOURCES

Conseillers et conseillères à la documentation

		Téléphone	Local
Gary Ross	:	656-7938	4482;
Louise Ranger	:	656-7932	4484.

POSTES TÉLÉPHONIQUES UTILES

Renseignements : 656-3252;

emprunt et location à l'extérieur : 656-7955;
prêt et réservation : 656-3252;
salles de projection : 656-2131, poste 6496;
secrétariat : 656-2131, poste 6498;

Agathe Garon, chef : 656-2933.

SERVICES AUX USAGERS ET AUX USAGÈRES

- **INSTRUMENTS DE REPÉRAGE**

Quatre terminaux d'accès au catalogue informatisé ARIANE; ce catalogue permet de faire des recherches sur l'ensemble des documents acquis et traités depuis 1975;

divers fichiers et répertoires spécialisés: index, catalogues de distributeurs, ouvrages de référence, répertoires d'autres cinémathèques, filmographies, etc.;

un micro-ordinateur pour exploiter la banque CINÉ; cette banque donne un accès multiforme aux documents filmiques grâce à la recherche «plein texte» qu'elle permet.

- **SALLES DE PROJECTION**

Quatre salles sont à la disposition de la clientèle:

salle 4491 (8 personnes);
salle 4495 (8 personnes);
salle 4492 (20 personnes);
salle 4461 (50 personnes).

Ces salles sont équipées pour visionner les films et les vidéocassettes; la salle 4461 possède en outre un projecteur vidéo pour grand écran. *Il est préférable de les réserver à l'avance.*

- **LIBRE SERVICE VIDÉO**

On peut visionner seul et sans réservation un document filmique, pourvu que ce dernier et un des neuf cubicules du «Libre service vidéo» soient disponibles.

Durant toutes les heures d'ouverture de la Cinévidéothèque, un ou une projectionniste est de service pour chaque projection.

- **SERVICE D'EMPRUNT OU DE LOCATION A L'EXTÉRIEUR**

Toute personne détentrice de la carte d'identité de l'Université Laval peut se prévaloir du service d'emprunt quand il n'y a pas de frais. Le service de location n'est proposé qu'aux unités administratives, professeurs ou professeures, étudiantes ou étudiants diplômés, car il y a des frais; ces frais sont assumés en tout ou en partie par la Cinévidéothèque selon certaines modalités.

La demande doit se faire par écrit en utilisant le formulaire prévu à cette fin, au moins six semaines avant la date d'utilisation.

Ces locations ou emprunts sont assujettis au consentement des compagnies de distribution et aux possibilités financières de la Cinévidéothèque.

Les documents sont prêtés pour la date de projection seulement; ils doivent être retournés sans délai, sinon l'emprunteur ou l'emprunteuse devront défrayer les coûts supplémentaires de location facturés par les compagnies de distribution.

■ SERVICE DE PRÊT ET DE RÉSERVATION

La réservation des documents filmiques et des salles de projection se fait au comptoir de prêt de la Cinévidéothèque (salle 4183-B) au moins deux jours à l'avance.

Les membres des corps professoral et administratif peuvent faire leurs réservations par téléphone (2 jours à l'avance) ou par écrit (15 jours à l'avance).

La durée du prêt est de 3 jours.

L'emprunteur ou l'emprunteuse doit respecter rigoureusement les dates de retour convenues, sous peine de se voir infliger une amende de 5 $ par jour de retard.

On peut emprunter jusqu'à trois documents filmiques à la fois.

Si la projection a lieu à l'extérieur de la Cinévidéothèque, l'emprunteur ou l'emprunteuse est responsable du transport aller-retour des documents filmiques.

■ SERVICE DE RÉFÉRENCE ET DE TÉLÉRÉFÉRENCE

Des conseillers et conseillères à la documentation filmique sont à la disposition de la clientèle pour lui fournir des renseignements sur l'organisation de la collection, les services offerts, la consultation et l'exploitation des instruments de repérage, la consultation et l'exploitation des banques automatisées.

À l'intention des chercheurs ou chercheures, professeurs ou professeures, étudiantes ou étudiants diplômés, les conseillers ou conseillères à la documentation filmique élaborent par ordinateur des filmographies sur des sujets touchant aussi bien le secteur des sciences humaines et sociales que le secteur des sciences pures et appliquées. En outre, ils offrent à la demande un service personnalisé de mise à jour filmographique sur la base d'un profil de recherche.

À jour le 14 juin 1993.

Avery Fisher Center for Music and Media (AFC)

New York University
Elmer Holmes Bobst Library

Information Guide 9

The Avery Fisher Center for Music and Media (AFC), located on the second floor of the Bobst Library, is a state-of-the-art resource center for the study of media-related materials. The Center includes: an Audio Listening Area, a Video Viewing Area, a Language Laboratory and four meeting rooms. (See Information Bulletin #1 for the AFC's current hours.)

AUDIO LISTENING AREA - a comprehensive facility with 77 carrels offering Fisher high-fidelity equipment including 50 dual-cassette decks, 12 turntables, and 12 compact disc players.

In addition to the musical recordings collection of approximately 15,000 titles - on tape, records and compact discs - the Center has added literary readings, recordings of historical events, radio drama and documentary. A card catalog listing records and older spoken word recordings is available within the AFC; compact discs and all recent additions to the audio collection are currently listed in BobCat.

VIDEO VIEWING AREA - 43 carrels featuring color monitors and stereo sound are centrally controlled through an electronic matrix switcher allowing any combination of carrels to be used. Six carrels have complete VHS video control (fast forward, rewind, slow motion, etc.) for in-depth picture analysis. Three carrels can accommodate foreign broadcast standard signals not normally viewable in this country. Four additional carrels are specifically equipped for the handicapped including closed-captioned decoders for the hearing impaired and table tops adjusted to wheelchair height.

The permanent video collection is strong in productions of the performing arts and cinema/video arts, and it is being expanded to include documentaries of interest to a variety of disciplines. All titles in the permanent collection are listed in BobCat. However, BobCat doesn't list video materials kept on Reserve for a class; to find what Reserve videos are available, consult the printed list at the Video Viewing Service desk.

LEWIS LEVINE LANGUAGE LABORATORY - a 40 station lab is available for use by individual NYU students and classes. Computerized equipment allows users to listen to taped language instruction and record their own responses. The duplication of foreign language tapes is provided as a service for students where copyright clearance has been obtained. (See other side, Information Bulletin #10, for more details.)

GROUP MEETING ROOMS - four rooms available for either individual classes or professional seminars requiring audio-visual equipment. Three rooms have high fidelity sound systems and two rooms have large screen video projection systems. A range of audio-visual equipment, and the media collections of the Avery Fisher Center, are available to support the programs in these rooms. There is a charge for use of AFC meeting rooms; instructors interested in scheduling these rooms and/or familiarizing themselves with equipment can obtain more information by contacting AFC staff (998-2585) 9 am - 5 pm, Monday - Friday.

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University of Oregon

INSTRUCTIONAL MEDIA CENTER

INSTRUCTIONAL SERVICES GUIDE

The Instructional Media Center offers a wide range of audiovisual resources to faculty, GTFs, students, and staff. This brochure is intended to provide an overview of these resources. For further information, please call the IMC at extension 6-3091.

EQUIPMENT

A variety of audiovisual equipment is available for instructional use. Equipment can be delivered directly to designated secure locations in the building in which the faculty member or GTF is teaching, or it can be picked up directly from the IMC.
There is no charge for the use of this equipment when used in classes with a Course Reference Number (CRN). For uses not related to a course with a CRN the IMC charges a non-instructional use fee. Most of our equipment and use fees are listed on the third page.

FACILITIES

Five studios may be reserved by faculty and GTF's for classes. Each of the studios are equipped with a TV and VCR, slide projector, and film projector. If you need other equipment, you may check it out at the front counter. Three of the studios hold 50 people. One holds 40 people and our smallest studio holds 15. Studios are scheduled by the IMC film programming office, (6-1941) and may be scheduled over the phone after the first 2 weeks of the term.

The Adams Room is available on a drop-in basis to faculty, GTFs and students for individual listening and viewing. The room is furnished with VCR/TV units, 16mm projectors, slide projectors and audio equipment. The Adams room also has a copy stand with a 35mm camera for shooting pictures from books for slide presentations. Individuals may reserve the copystand for up to two hours per day. A thermal overhead transparency maker is also located in this room.

The Audio Production Room with audio mixing capability can be reserved for audio duplication and audio editing as well as consultation in the creation of original recordings.

A Distance Education Classroom is scheduled for completion in the Winter of 1993. Utilizing the ED-NET television network, the IMC will provide live, interactive communication services using satellite-delivered video, voice, and data throughout the state. Contact the Instructional Television office at 6-1945 for further information.

SERVICES

Film/Videotape Collection and Ordering services are available through the IMC film programming office. The IMC film and videotape collection includes over 1,900 titles. They are available to faculty and GTFs for instructional use. The IMC's Film and Videotape Catalog carries descriptions of these titles and may be purchased at the EMU copy center. Titles in our collection are also listed on *Janus*, the library's online catalog. Additionally, the entire collection of films and videotapes from the Division of Continuing Education (D.C.E.) at Portland State University is available to faculty at no cost. There are more than 20,000 titles in this collection. Faculty may also use films and videotapes from the Lane Education Service District at no charge. For titles not available through any of these sources, we may be able to rent the film from one of a number of university film libraries. Departments are billed for films with rental charges. For further information, call 6-1941.

Instructional Television Services is available to assist professors and GTFs with video production requests. Videotapes without copyright restrictions may be duplicated for use in CRN courses. Class sessions may be videotaped in the Instructional Television Studio. Our instructional television coordinator is available to advise faculty in the development of videotape materials to enhance instruction. For more information call extension 6-1945.

Graphic Arts Services are available to faculty for both instructional and research related applications. There is no charge to faculty or departments for instructional graphic requests. A modest materials and labor charge is assessed for research related graphic requests. For further information concerning this service you may call the Graphic Arts office at 6-3090.

Equipment Repair is provided in our full service repair shop. Our technicians repair and maintain all audiovisual equipment listed on the IMC's inventory. Departments can take advantage of this service by purchasing equipment through the IMC. Departments will be charged for repair of equipment purchased independently. Contact the shop at extension 6-1946.

1992-93 IMC NON-INSTRUCTIONAL FEE LIST

SYMBOL	UNIT NAME	DAY	WEEK
PROJECTION			
M16	Movie projector, 16mm	$16.00	$62.00
M8	Movie proj., 8 & super 8mm	$ 8.00	$33.00
S	Slide proj. 35mm	$16.00	$62.00
Sc	Slide proj. caramate	$16.00	$62.00
Sd	Kodak dissolve-auto/manual	$ 6.00	$31.00
	Extra lens	$ 5.00	$21.00
	16mm Cinemascope lens, per projector	$ 5.00	$21.00
	Extra carrousel tray	$ 5.00	$21.00
	25' remote for Sc	$ 5.00	$21.00
V	Overhead projector	$ 8.00	$33.00
F	35mm filmstrip proj.	$ 8.00	$32.00
Fduke	35mm dukane filmstrip proj.	$ 8.00	$32.00
O	Opaque projector	$ 8.00	$32.00
C	Projection screen, 70" x 70"	$ 6.00	$30.00
C-8	8' x 8' Skylift screen	$10.00	$41.00
C-12	12' Skylift screen	$36.00	$137.00
	Delivery/Pick-up charge	$16.00	(2 people required)
Sound			
Tcass	Mono Cassette player/recorder	$ 6.00	$31.00
Tst	Stereo Cassette player/recorder	$10.00	$41.00
Trr	Reel to reel tape player/recorder	$ 6.00	$31.00
TrrSt	Stereo reel to reel tape player/recorder	$10.00	$41.00
Twoll	Slide/tape sync unit (Wollensak)	$10.00	$40.00
P	Phonograph Player	$ 6.00	$31.00
PSt	Stereo phonograph player	$10.00	$40.00
R	Portable PA system	$10.00	$41.00
R Tcass	PA with built-in Audio player/recorder	$16.00	$62.00
R-15	R-15 (portable lecturn)	$21.00	$82.00
R-100	100 watt amp+sound system	$30.00	$120.00
Video	Playback and display equipment		
	1/2" VHS, 3/4" Umatic with color monitor	$36.00	$137.00
	Sharp Video Projector, per hour	$31.00 plus Oper. charges	
	19" color television monitor on cart	$16.00	$62.00
	25" color television monitor on cart	$21.00	$82.00
	1/2" VHS deck only	$16.00	$62.00
	3/4" Umatic deck only	$26.00	$93.00
	LCD(Liquid Crystal Display) computer Viewer (used with overhead projector	$21.00	$82.00
Miscellaneous			
	Pair of speakers w/ extension cords	$10.00	$41.00
	Microphones	$ 8.00	$33.00
	Microphone stand	$ 5.00	$21.00
	Mixer (4 microphone inputs)	$16.00	$62.00
Px	Power cord	$ 5.00	$20.00
PxQuad	Multi-power cord box	$ 5.00	$21.00
	Patch cords, Y cords	$ 3.00	$12.00
	Audio cords, 50'	$ 5.00	$21.00
	Audio tape duplication (fast copy only)	$ 3.00	
Delivery Charges		on campus	off campus
	Delivery charge per load, one delivery person	$ 8.00	$20.00
	Delivery charge per load, two people	$16.00	$36.00

UNIVERSITY LIBRARIES

◆ ◆ ◆ *MEDIA CENTER* ◆ ◆ ◆

OVERNIGHT VIDEO LOAN POLICY

Virginia Tech faculty and staff may check-out videos for personal use. Loaned videos are due the following business day. Therefore, a video checked out on Tuesday is due on Wednesday and a video checked out on Friday will be due on Monday.

Two videos may be borrowed at one time. These videos are **NOT RENEWABLE**.

OVERDUE VIDEO POLICY

Two instances of overdue personal-loan videos will result in a warning letter. Three violations of the overnight policy within one semester will result in suspension of borrowing privileges for the remainder of the semester.

DAMAGED VIDEOS

Faculty and staff borrowers are responsible for loss of or damages to videotapes. Lost videos or videos returned with irreparable damage will be assessed to the patron's account.

UNIVERSITY LIBRARIES

◆ ◆ ◆ *MEDIA CENTER* ◆ ◆ ◆

GROUP VIEWING POLICY

Copyright law prevents group viewing of most Media Center videos and laser discs. However, group viewing is allowed for educational purposes and for members of the same family.

The Media Center does have "Public Performance Rights" for certain titles. These specific titles are exempt from group viewing policy regulations. Please inquire as to the individual titles.

SELECTED READINGS

Selected Readings

Brancolini, K. *Audiovisual Policies in ARL Libraries*. SPEC Kit 162. Washington, DC: ARL Office of Management Services, March, 1990.

Cochran, J. Wesley. "Why Can't I Watch This Video Here? Copyright Confusion and Performances of Videocassettes and Videodiscs in Libraries." *Hastings Communications and Entertainment Law Journal* (COMM/ENT). 15 no. 4(1993). 837-892.

"Guidelines for Audiovisual Services in Academic Libraries." *College and Research Libraries News*, 48(1987), 533-536.

Video Collection Development in Multi-type Libraries: A Handbook. Gary Handman, Ed. Westport, CT: Greenwood Press. In press.